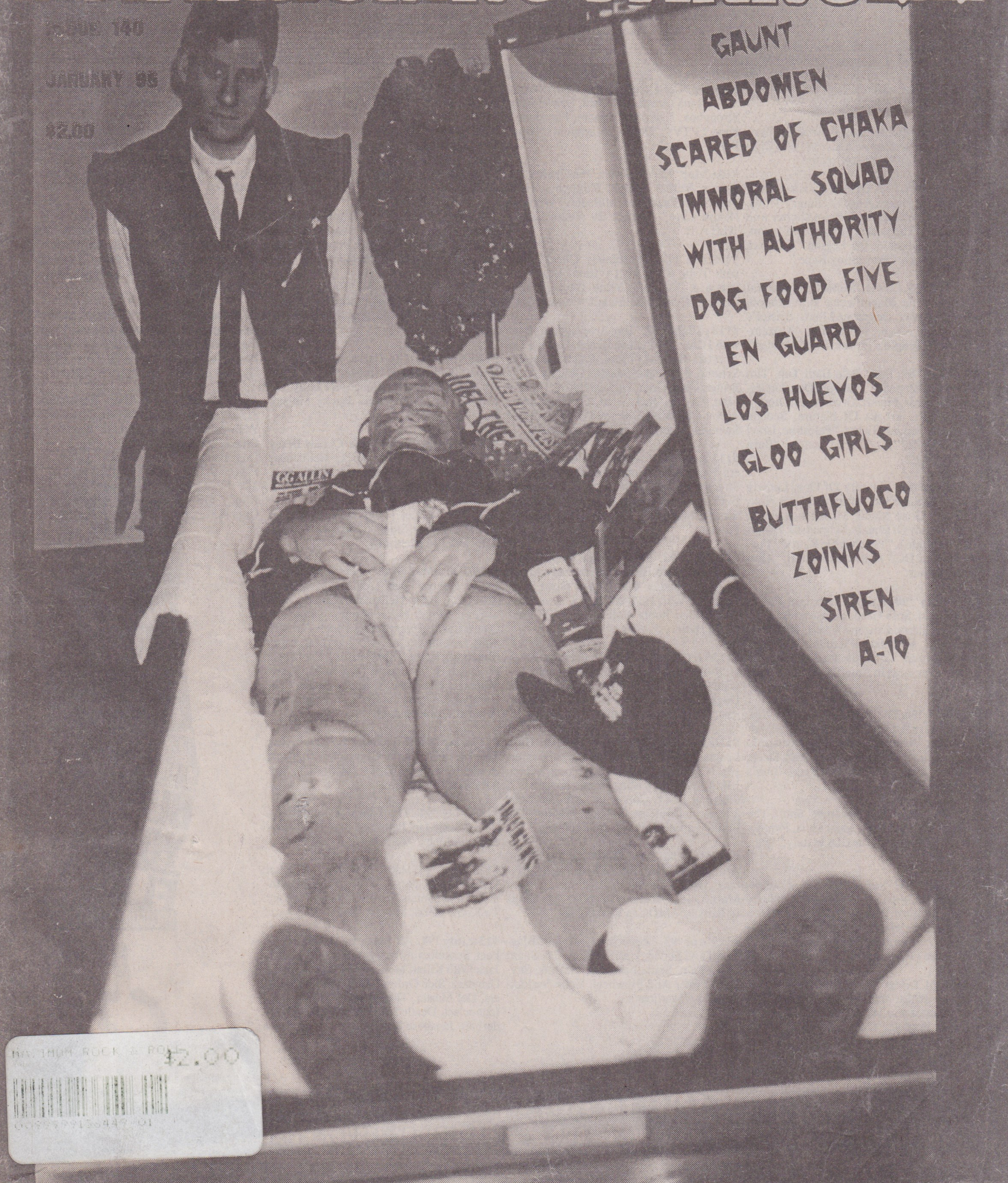
MAXIMUMROCKNROLL

ISSUE 140

JANUARY 95

$2.00

GAUNT
ABDOMEN
SCARED OF CHAKA
IMMORAL SQUAD
WITH AUTHORITY
DOG FOOD FIVE
EN GUARD
LOS HUEVOS
GLOO GIRLS
BUTTAFUOCO
ZOINKS
SIREN
A-10



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#58/Mar '88. Firehose, Squandered Message, Sheer Terror, CBMT, Zalozba FV, Will Shatter, Victor H of Alchemy Records.

#59/Apr '88. Va Bank, The Plague, Foundation, Black Uniforms, Damage, Four Walls Falling, Nazdor, Majority Of One, "Inconnu & the Hungarian Underground," "Pacifica vs the FCC."

#60/May '88. Scream, Cowboy Killers, Flitox, Subterranean Kids, POW, "Chumawamba on Northern Ireland."

#64/Sep '88. Flux Of Pink Indians, Walking Seeds, Naked Angels, Hungry Trolls, Art Phag, When People Were Shorter And Lived By The water, Sentimiento Incontrolable, Boom & the Legion Of Doom, Wig Torture, "Preventing Rape."

#74/Jul '89. Dissent, Moral Crux, Neutral Nation, The Magnificent, Brotherhood, Bolt Thrower, Desperate Minds, Bristol's Kronstadt Club, TV Smith, "Mozambique," "People's Power: Two Decades."

#76/Sep '89. Steel Pole Bath Tub, Tim Kerr, No Empathy, 3 Legged Dog, Underdog Records, Fiendz, Gruesomes, Drowning Roses, Freaks Of Nature, Second Chance, Funeral Swans, "Palestine, Israel and Intifada," "Anti Racist Action," "Burn Your Flag."

#78/Nov '89. Majority Of One, Ludwig Von 88, Slapshot, Rocks, Berurier Noir, Society Gone Madd, Mistaken Identity, Conspiracy Of Equals, Schpoostik Hospital, Momido7, "Touch & Go Retro," "Positive Force DC," Anti Racist Action," "German Squats.

#84/May '90. Cringer, No Use For A Name, DI, Sofa Head, Industrial Suicide, Serial Killers, Citizens Arrest, Radiation Sickness, First Strike Records, "Germany's Move Towards Reunification," "Homelessness In America," "Old Aussie Punk."

#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#93/Feb' 91. Chumbawamba, Snuff, The Fluid, Les Cadavres, Meat Shits, Psycho, D2D, Informers, "The CIA In Italy," "Paris Riots."

#97/Jun '91. NoFX, Kortatu, Carcass, Gargoyles, Nip Drivers, Nuisance, Johnny Puke, Uniform Rejection, Comb, Recalcitrants, Puzzlehead, Strelnikoff, Straight Youth, "White Nights," "DC Demos," "Culture Of Violence."

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#100 pt 2/Sep '91. The Weirdos, Victims Family, Down By Law, The Rotters, Rorschach, Northen Bushmen, The Screw, Wheelchair Full Of Old Men Records, Just Say No, Dogma Mundista, "MRR Bibliography Pt 2."

#103/Dec '91. Sympathy For The Record Industry, The Didjits, Phleg Camp, Apostates, Jesus Lizard, Jeff Dahl, Urgent Fury, Strongbox, Eversor, Tripwire, Punishment Park, TVTV$, "Devon's Vacation," "Hippy Porn."

#106/Mar '92. Wat Tyler, The Cynics, Deviators, Verbal Assault, Philippine Violators, Slam Suzzanne, Molodoi, "Women's Health Care," "Attica 20 Years Later," "H.E.A.R."

#109/Jun '92. "Absolutely Queer" issue with Tribe 8, Pansy Division, Bruce La-Bruce & Vaginal Creme Davis, Donna Dresch, "Queer Skinheads," "Coming Out."

#110 pt 2/Jul '92. "Bay Area Update" issue with J Church, Wynona Riders, Gr-ups, The Aborted, Special Forces, Rancid, Bumble Scrump, Strawman, Paxston Quiggly, Lung Butter, Good Grief, George Hated, The List Man, Grotus, Jack Acid, Grimple, Juke, Aaron Cometbus, Johnny Peebucks & the Swingin' Utters, Eggplant, Gag Order.

#111/Aug '92. Huasipungo, Real Cool Killers, Flux, Superchunk, Cosmic Psychos, Dr Strange Records, Pollution Circus, Erica Beck of Boy Records, Shelley's Children, Simple Machines Records, "Sexuality & Fascism."

#112/Sep '92. Steve Albini, Pain Teens, Nations On Fire, Bimbo Shrineheads, Amen, Rattail Grenadier, Sins Of The Flesh, TDF, Frogs Of War, Hedgehogs, Jo, Severance, 404 Willis, Fobia Collective, "NY Punk Clubs History."

#113/Oct '92. Jesus Lizard, Pete The Roadie, Svart Sno, The Stalin, The Queers, Oswald Five-0, Dare To Defy, Slaughter & the Dogs, Contempt, "Two Tales Of The Americas," "Professional Punx."

#116/Jan '93. The Diesel Queens, Bush League, Affirmative Action, Ken Sanderson, Genbaku Onanies, Schlong, Karen Black, AOS3, Killing Time, Charta 77, Sleeping Body, Coprofilia, Are We Dead Yet, Social Outcast, Godbox, "Getting The Point: An East Bay Needle Exchange."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#119/Apr '93. Econochrist, Insaints, Blaggers ITA, Spoke, Hasil Adkins, 16, Snair, Sham Pain, Spiderbait, Spit Muffins, Shyster Shyster And Flywheel, Volpi Vadoplyassova, "Marijuana".

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Velocity Girl, Schwartzeneggar, Pleum, Pilgrims, House Of Faith.

#123/Aug '93. Lungfish, (ego), Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

#125/Oct '93. Chaos UK, Not So Happy, StandCo, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#126/Nov '93. The Gears, Teengenerate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian-@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

#127/Dec '93. Lydia Lunch, Claude Bessy, Boss Hog, Aim Your Dick, Hellbender, Backlash, Apocalypse Hoboken, Dots, Struggle, Stovebolt, "Rape."

#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

#129/Feb '94. "Work" theme issue with: Jim & Debbie Goad (Answer Me!), Beth (Cockpit), John McDonald (Count Backwards), Metal Mike (Angry Samoans), Queen Itchiie (Everything I Touch Turns To Shit), Joe Queer (Queers), Gavin MacArthur (Schlong), Herbie (Spit Muffin), Liz (Super Pussy), Ken Taniguchi (Beyonds), Aaron Muentz (The Probe), Scott Drake (The Humpers), Gretchen Holtz (Smears), Jim (Vatican Commandos).

#130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

#132/May '94. The Freeze, UXA, Brainstorm, Stand Up, Parasites, Spore, Whatever, Spud Jones, "3 Strikes."

#133/June '94. Hates, Humungus, Capital Punishment, Rights Reserved, Haggis, Blueprint, Headhunters, "Everything You'd Want To Know About Major Labels."

#134/July '94. All-Japan issue with: H.G. Fact, Senseless Apocalypse, Out Of Touch, Jack With Killer, Mr. Eimori, Lefty, Copass Grinderz, Side Order, Rabia, Volume Dealers, Def Master, The Fringe, The Beyonds, Iconoclast, Death Side, Gods Guts, Thunderbolt, Japanese BYOFL.

#135/August '94. Impatient Youth, Screaming Bloody Marys, Carburator Dung, Timescape Zero, Westworld, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

#136/Sept '94. Mukilteo Fairies, Tourettes, NRA, Logical Nonsense, Fireworks, Smears, Shatners vs Apemen, Ben Hamper, Chicago Homocore.

#137/Oct 94. Guitar Wolf, Hellbillys, AFI, Jeck Kevorkian & The Suicide Machines, Sound Bite House, Trashwomen, Disassociate, No Demuestra Interes, Boston Archives, "Roots of Punk--the 50s".

#138/Nov 94. Skull Control, Good Riddance, Spent Idols, Crutch, The Statics, Randumbs, Public Nuisance, Kent 3, Stretford, Front X, Earl's Family Bombers, Scam Zine, "Putting on Gigs Pt 1", "Roots of Punk--The Cramps".

#139/Dec 94. Portraits Of Past, The Vandals, Hammerhead, Wartorn, Sexton Ming, Decadence Within, Cocknoose, Willys, Purple Onion, "Putting on Gigs Pt 2", "Roots of Punk--Velvet Underground".

#140/Jan 95. Gaunt, Siren, Buttafuoco, Zoinks, En Guard, Abdomen, Gloo Girls, With Authority, Los Huevos, Scared Of Chaka, Immoral Squad, Dog Food Five, A-10, "Putting On Gigs Pt3".

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DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: Before 1st of month-- no later!!

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COVER: Wendy Waxman

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Fax/Modem (415)648-5816

HEY BANDS!!

If you're in a punk band, a garage punk band, or a punk hardcore band, and you haven't had an interview in MRR yet.. don't sit around waiting!!!
It's up to you to get it done. Get your thumb out of your ass and find somebody locally who can put an interview together. Or, if you're not in a band, but know one that deserves some attention, get in their face and get it planned. Then type it up (preferably on a 3 1/2" computer disc) and send it in along with some pics, a logo, and other recommended graphics for us to assemble.
And while you're at it, take a look at the back cover of this issue and send in a listing for Book Your Own Fucking Life #4!

MAXIMUM ROCKNROLL RADIO

Michelle Haunold
Radley Hirsch
Carolyn Keddy
Alisa Schulman
Jon Von
Paula Hirsch
Kenny Kaos
Ken Sanderson
Michelle Shipley
Last Will

CKDU	Halifax, NS
97.5FM	Saturday 11:30PM
CKMS	Waterloo, ON
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KCPR	San Luis Obispo, CA
91.3FM	Sunday 5PM
KDVS	Davis, CA
90.3FM	Friday 9PM
KMNR	Rolla, MO
89.7FM	Thurs noon/Sun midnight
KXCI	Tucson, AZ
91.3FM	Tues 1AM
KZUM	Lincoln, NE
89.3FM	Sunday 1AM
WBAR	New York, NY
87.9FM	Monday 6PM (campus only)
WESQ	Rocky Mount, NC
90.9FM	Wednesday 11PM
WKNH	Keene, NH
91.3FM	Wednesday 8:30PM
WPRK	Winter Park, FL
91.5FM	Thursday 8PM
WSPN	Saratoga Springs, NY
91.1FM	Monday 1AM
WUTK	Knoxville, TN
90.3FM	Friday 11PM
WVKC	Galesburg, IL
90.7FM	Thursday 9AM
WXAC	Reading, PA
call station	
Free Radio	Berkeley, CA
104.1FM	Monday 9PM
4ZZZ	Fortitude Valley, Australia
102.1FM	Tuesday 10PM
Radio Pomme	Louviers, France
91.6FM	Wednesday 7PM
Radio Skidrow	Sydney, Australia
88.9FM	Wednesday 10PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

MATT AVERAGE

- Bunker-#2-zine
- WLOCHATY-LP
- RORSCHACH/1.6 BANd-split EP
- SPAZZ-Dwarf Jester Rising-LP
- Attitude Problem-#27-zine
- Fuck You Heroes-Glen E. Friedman-book
- DEAD AND GONE-live
- FAILURE FACE/ULCER-split EP
- STRAWMAN-live
- PHANTOM SURFERS-Orbitron-EP

SUZANNE BARTCHY

- THE LOONEY TUNES-Cool Surfin'-CD
- THE INHALANTS-Alright, Hit It!-EP
- RIPOFFS-live
- THE MAKERS-The Devil's 9 Questions-10"
- SLOPPY SECONDS-Lonely Christmas-45
- THE MAKERS/MAGNITUDE 3-split 45
- THE PHANTOM SURFERS-Orbitron-EP
- BJÖRN BABY BJÖRN-live
- THE BRENTWOODS-Go Little Sputnik-45
- RIP OFFS/TEENGENERATE-split EP

LALI DONOVAN

- FALL OUTS-Sleep-LP
- UUTUUS-EP
- FAILURE FACE/ULCER-split EP
- V/A-Pogo Attack-LP
- DRAGS-Trailer Park Family-EP
- RORSCHACH/1.6 BAND-split EP
- SPAZZ-Dwarf Jester Rising-LP
- V/A-Smash The State-LP
- RIP OFFS/TEENGENERATE-split EP
- M.I.T.B./CAPITALIST CASUALTIES-split LP

KARIN GEMBUS

- KARP-Tumwater T-Birds-EP
- M.I.T.B./CAPITALIST CASUALTIES-split LP
- FERTIL MISERIA-EP/HEARTLINE-EP
- HOSE GOT CABLE-2xEP/SPAZZ-LP
- PUNKY ROCKIT-Freckle Fade Cream-EP
- TANNED-One On Me-EP
- MAKERS/MAGNITUDE 3-split 45
- RORSCHACH/1.6 BAND-split EP
- APATIA-Punk Floid-EP
- MAN IS THE BASTARD-live

CHRIS HARVEY

- DIE KAISERS-In Step With...-LP
- DEMOLITION DOLL RODS-We're The Doll Rods-EP
- KING NORMALS-Sugar Baby-EP
- FLAMIN' GROOVIES-You Tore Me Down-10"
- BRENTWOODS-Go Little Sputnik-EP
- V/A-All Kindsa Girls Vol 2-EP
- OBLIVIANS-Now For The Hard Of Hearing-EP
- THE WITCHDOCTORS-A Go Go-LP
- RIP OFFS/TEENGENERATE-split EP
- MUMMIES-Tales From The Crypt-LP

MICHELLE HAUNOLD

- TERRORGRUPE-Arbeit-EP
- PIPE-You're Soaking In It-45
- RIP OFFS/TEENGENERATE-split EP
- V/A-All Kindsa Girls Vol 2-EP
- MAKERS/MAGNITUDE 3-split 45
- KLAMYDIA/LOKALMATADORE-split 2xEP
- DRAGS-Trailer Park Family-EP
- COSMIC PSYCHOS-Neighbors-EP
- V/A-Smash The State-LP/FALL OUTS-Sleep-LP
- PERVERTS-Wildest Man In Town-EP

CAROLYN KEDDY

- OBLIVIANS-Hard Of Hearing-EP
- DUMMIES-Ain't Nobody Around-EP
- DEMOLITION DOLL RODS-We're The Doll Rods-EP
- THE LAMES-Cloth Jacket City '74-'75-LP
- COSMIC PSYCHOS-Neighbors-EP
- MONSTER TRUCK 5--10"/REGISTRATORS-live
- PHANTOM SURFERS-Flutter Foot-45
- INHALANTS-Alright, Hit It-EP/SCRATCH-Cosmic-EP
- RIP OFFS/TEENGENERATE-split EP
- SATANS PILGRIMS-Haunted House Of Rock-EP

RAY LUJAN

- SKIMMER-Batter Than Being Alone-EP
- BRENTWOODS-Go Little Sputnik-45
- KILLJOY-Smug-EP/GOB-CD
- CUCKOOLAND-Radio FRiendly-45
- BOUNCING SOULS-The Good, The Bad...-LP
- DRAGS-Trailer Park Family-EP
- SLOPPY SECONDS-Lonely Christmas-45
- CHUBBIES-She's Your Daughter, Sam-EP
- NAR-Holiday Routine-EP
- CROCODILE GOD-Two Days-EP

TOP 10

Please send us your records (2 copies of vinyl, if possible--one for review and one for airplay), or CD-only release. We no longer review tapes.

TIMOJHEN MARK

- M.I.T.B./CAPITALIST CASUALTIES-split LP
- DOWN TIME-EP/UUTUUS-EP
- 88 FINGERS LOUIE/PHALLOCRACY-split EP
- FALL OUTS-Sleep-LP/GUNS-N-WANKERS-LP
- MUMMIES-Tales From The Crypt-LP
- DISSENSION-Stagnation-EP/SYSTRAL-EP
- DYSTOPIA-CD/V/A-Plot-LP
- FAILURE FACE/ULCER-split EP
- INITIAL STATE-Abort The Soul-LP/SPAZZ-LP
- RORSCHACH/1.6 BAND-split EP

SMELLY MUSTAFA

- KARP-Tumwater T-Birds-EP
- TRIGGER HAPPY BAND-EP
- DEMOLITION DOLL RODS-We're The Doll Rods-EP
- SPAZZ-Dwarf Jester Rising-LP
- MONSTER TRUCK 5-Gimme Five-10"
- THOMAS JEFFERSON SLAVE APTS-EP
- DAS KLOWN-Blow Yer Self-EP
- PUSSY CRUSH-EP/WHITE FLAG-Step Back-CD
- M.I.T.B./CAPITALIST CASUALTIES-split LP
- SLOPPY SECONDS-Lonely Christmas-EP

NEIL NORDSTROM

- SPAZZ-Dwarf Jester Rising-LP
- DYSTOPIA-Human=Garbage-CD
- DISSENSION-Stagnation-EP
- V/A-Intentional Wars-EP
- UUTUUS-EP/ORAL-CD
- M.I.T.B./CAPITALIST CASUALTIES-split LP
- FAILURE FACE/ULCER-split EP
- CORPUS CHRISTI/FORCA MACABRA-split EP
- RORSCHACH/1.6 BAND-split EP
- RICE-Fuck You, This Is Rice-LP

JEFF RANDOM

- FALL OUTS-Sleep-LP
- DEMOLITION DOLL RODS-We're The Doll Rods-EP
- BRENTWOODS-Go Little Sputnik-EP
- ELECTRIC FRANKENSTEIN-EP
- CAR THIEVES-Man From U.R.A.N.U.S.-EP
- OBLIVIANS-Hard Of Hearing-EP
- DUMMIES-Ain't Nobody Around-EP
- HENTCHMEN-Girl From Jackson-45
- RIP OFFS/TEENGENERATE-split EP
- CRUMB-Spit-EP

BRUCE ROEHRS

- DEMOLITION DOLL RODS-EP & live
- BAD VULTURES-Live & Strong-LP
- DUMMIES-Ain't Nobody Around-EP
- PERVERTS-Wildest Men In Town-EP
- V/A-Pogo Attack-LP/THE STITCHES-live
- LIME CELL-We Need A Raise-EP
- BLANK GENERATION-Out Of My Head-LP
- OBLIVIANS-Hard Of Hearing-EP
- RIP OFFS/TEENGENERATE-split EP
- INHALANTS-Alright Hit It-EP

KEN SANDERSON

- M.I.T.B./CAPITALIST CASUALTIES-split LP
- UUTUUS-EP/MONO MEN-EP
- FALL OUTS-Sleep-LP/VILENTLY ILL-EP
- INITIAL STATE-Abort The Soul-LP
- FAILURE FACE/ULCER-split EP
- SPAZZ-Dwarf Jester Rising-LP
- APPENDIX-Diagnosis 1982-1983-CD
- MAKERS/MAGNITUDE 3-split 45
- RIP OFFS/TEENGENERATE-split EP
- RORSCHACH/1.6 BAND-split EP

JON VON

- COSMIC PSYCHOS-Neighbors-EP
- PERVERTS-Wildest Men In Town-EP
- TERRORGRUPPE-Arbeit?-EP
- LARRY & THE LEFTHANDED-Rubber Baby-EP
- THE FINKS-Dirty Rotten Finks-EP
- FALL OUTS-Sleep-LP
- PUSSY CRUSH-Kill You-EP
- FLIES-Venus Man Trap-EP
- MAKERS/MAGNITUDE 3-split EP
- HENTCHMEN-Girl From Jackson-EP

TIM YOHANNAN

- DEMOLITION DOLL RODS-We're The Doll Rods-EP
- V/A-Smash The State-LP/V/A-Pogo Attack-LP
- LIME CELL-We Need A Raise-EP
- MONO MEN-Hexed-45/PUSSY CRUSH-EP
- DRAGS-Trailer Park Family-EP/BRENTWOODS-EP
- RIP OFFS/TEENGENERATE-split EP
- MUMMIES-Tales From The Crypt-LP
- V/A-Far Out Like I'm Orbiting-EP
- PROCESS-Hippy Death Camp-EP/STITCHES-live
- DUMMIES-Ain't Nobody Around-EP

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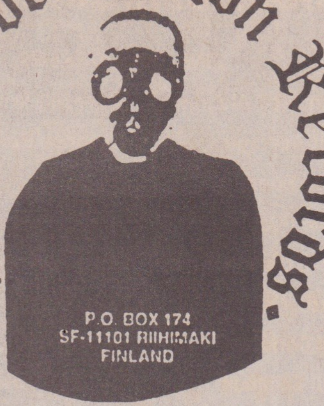

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TERVEET KÄDET:Pahan Voima EP(new!!!) $6
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NEVER MIND THE BOLLOCKS IN 1994 Comp (TERVEET KÄDET,UNBORN-SF,THE BRATS, HYBRID CHILDREN,GOREDOCTORE & GND.All unre leased songs,brilliant stuff!!!)
LP $12 CD $16
ALTERNATIVE ACTION COMPILATION Comp (UNBORN-SF,SHITTER LTD,VALSE TRISTE, KOHU-63,HC ANDERSEN,WORMS + 6 others,all unreleased classic rough stuff!!!) EP $6
TERVEYSKESKUS:Pimeys EP (crust,9-songs) $5
AMEN/D.E.Z.:Out Of Order EP (Rare crust) $8
VALVONTAKOMISSIO/NO SECURITY:29-song Split LP $14
BIZARRE UPROAR/BASTARD NOISE:split EP $6
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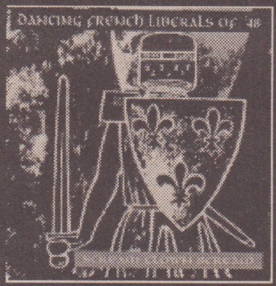

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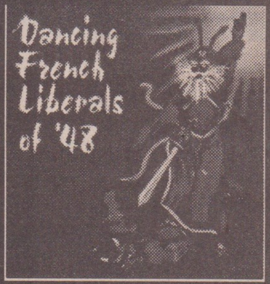

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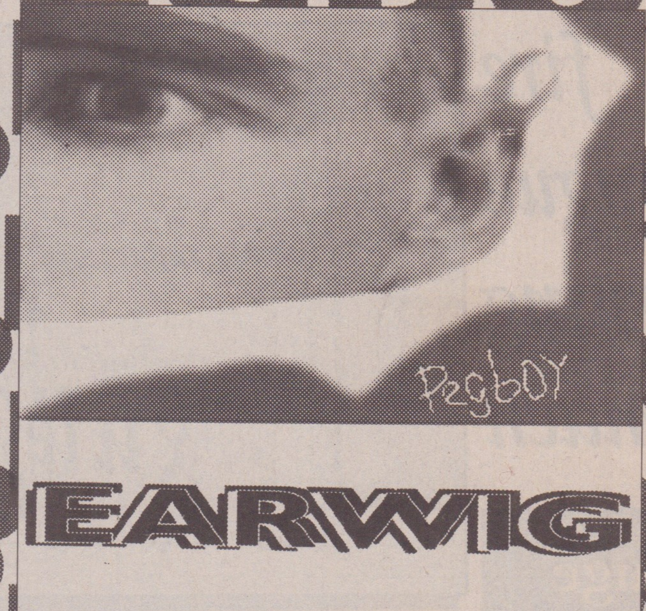

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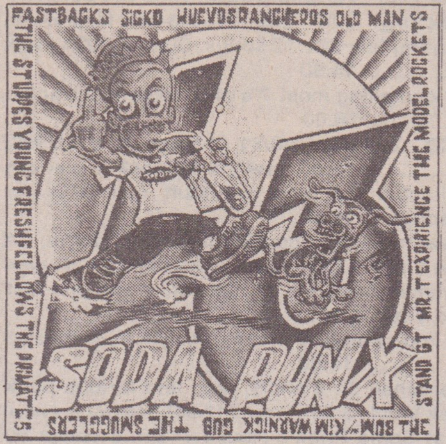

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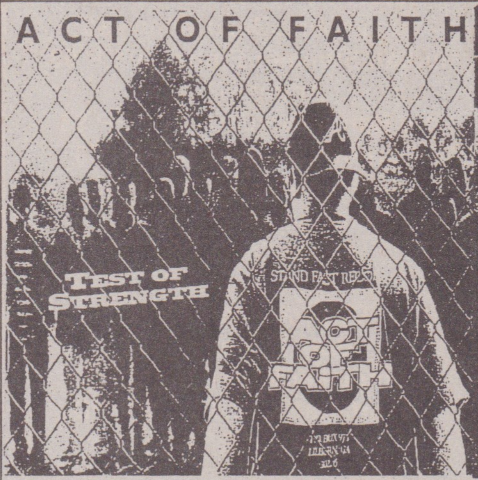

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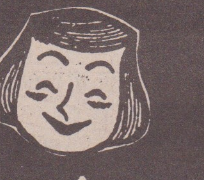

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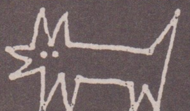

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Letters

A Dear Tim,

Regarding the issue on major labels (#133), we forgot to credit Craig Koon for his hard work in tracking down the info for the chart of "Who Owns Who" (which outlined the detailed reach of the Big Six distributors.) Craig put a lot of effort into piecing that information together. He also writes a great zine in Austin, TX called "Yet Another Fanzine." When he isn't working on his zine, he's usually over at Sound Exchange on Guadalupe St. keeping the record racks there well stocked with good punk. If anyone wants to write Craig to say thanks or order his zine, they can reach him through his zine address at 910 W. Elizabeth/ Austin, TX, 78704. Thanks, Craig!
Bobby S. Fred

B Hey computer geek wanna-be's,

Why is it every email address I see listed in MRR ends in "@ol.com?" America On-Line is NOT very punk rock. Whenever MTV does some "exploiting the world of computer geeks" thing, they always tell you how you can get involved, too — through AOL. They make it sound as if it is the only system around. In fact, there are lots more (most of them suck just as much, though). Prodigy and Compuserve are probably the next-best-known. But you, as a conscientious punk rocker, should not be buying into any of them.

If you have a place to get access to the real live Internet, then you are lucky. It's hard and expensive to get if you don't go to a college that gives students access. The Internet is a huge anarchistic system consisting, basically and to the best of my limited understanding, of IRC (Internet Relay Chat, where you can sit around and type live to other computer geeks like yourself), ftp and gopher, which are big file transfer things, and Usenet, where you can "post" things to be read and responded to later by others. Because it's so big, though, it costs a lot to maintain, and it's often only colleges and other big institutions that can afford it.

Prodigy, AOL, and some other services may CLAIM they will get you Internet access, but they are only lying to you in an attempt to steal your money. True, both Prodigy and AOL will give you an email address, and I think AOL might even get you access to some Usenet groups, but they will not give you true Internet access. There are some other systems, like Delphi, for example, that will give you full Internet access, but it would probably be just as cheap to enroll in a college full-time and get it there as it would be to get it through Delphi. The place has a lot of hidden costs, such as charges for a connect to a Tymnet or Sprintnet that you need in order to connect to Delphi so that they can charge you again for their fine service.

If you're a true punk rock computer geek, you can find yourself a local BBS that will give you an email address, usually for $5 a month or so. Rare are the locations where there isn't at least one board like that. Some of these boards can even give you Usenet. I apologize for not being able to name any sure-fire way to find a local BBS number. If you already have one of the Bad Services, you could probably get some information from there about local boards. Some of the local BBS's flyer, but the most practical way to get some information about local boards is to find someone who's already a big nut and get him or her to print out a nice list of numbers for you.

So, in the end, the only benefit you get out of paying 3-4 times as much for a shitty service like AOL is that you can maybe get into the "MTV room" and tell Adam Curry his hair sucks.
Granted, some of you might think it's worth it, but you really shouldn't if you want to be a good little punk rocker.
Buy Greenhouse,
eottens@farpost.chi.il.us

C Dear Beth Johnston,

I read your column regarding Shannon Faulkner in the Oct.94 (#137) issue and couldn't agree more, honey. I know Shannon will win her battle to topple the dick-dominated Citadel, but there are still many mountains of male oppression we need to climb and conquer. Think about the male dominated world of jacking off to porno mags. How can we even begin to think of ourselves as equals if we can't squirt loads onto the new issue of Hustler, like those piggish-men insist on doing. Also, we as wymyn need to cut farts and belch a lot more than we normally do, so as to get a hold more on the male mentality. That way, we'll at least stand a fighting chance out in the world. Another good plan to fight inequality is to convince your boyfriends/husbands/male companions or whatever, to wear maxipads and lipstick or blush on a regular basis to get them to feel their feminine side. Maybe that way they themselves will be less apt to terrorize wymyn in public, and life might get a little better for systyrs everywhere. Another penis-ruled institution is public bathrooms, another example of the grinding oppression meted out to wymyn in our daily lives. I mean, what the fuck? Do the male-asours think we don't have enough coordination as bytches that we can't piss standing up? Wee want upright urinals, NOW!! Well, that's all for now. Fight on systers, and refuse to douche! Sincerely,
Gloria "Sandpaper-Pussy" Allred/ somewhere in the Ukraine

D Dear MRR,

This is in response to Ken Barlow's letter in Issue #137 about Chaos UK doing drugs and wrecking his home. On 7/29/94 Chaos UK stayed at my house. Sure, there were a few beers floating around and there was some marijuana consumption. But on the contrary, they were well behaved guests.

Victor, the guitar player, raked and mowed my lawn. Chaos was making cookies and pies while the Devil Man (drums) cleaned and mopped my kitchen, as well as cleaning my cat box and taking out the trash. Marvin the Sheep Shagger (bass) was washing my car and walked my elderly neighbors' dogs. Gabba was babysitting my nephew and even changed his diapers three times.

When I offered to give them some extra money for their help, they refused. So the next afternoon, I took them to see a matinee of *The Lion King*. After the film, they had to leave for their next show, and they gave my wife, Nancy, and I a lovely bouquet of roses.

I really hope they come back soon; my house could use a coat of paint. Thanks, guys.
Jim Martin, Malachi Krunch/Broken c/o Stinky Twinkie/ PO Box 1271/ New Haven, CT 06505

PS. When Green Day came around, they beat up peace punks outside the gig.

Letters

E

Hi People,

Been reading this rag for years on end and shhh this is my first time well ya know writing and all. First off I would like to address the whole slew of letters that attacked Mykel Boards's Bangkok column. While I'm sure the angry letters were well intentioned and all had points to be made come on. Who really fucking cares? Mykel's columns are obviously designed to toy with your emotions. Why not let it touch your intellectual side? The truth is Mykel could intellectualize a pile of dog shit and discuss how oppressive it is and rationalize some fucked up behavior. I'm sure every time cone of those ohh so angry letters come Mykel get off. Mykel's columns come off as a fishing story of catching the big one. Just a lot of shit and once in a while making some great points. Such an agitator is good for the readers of MRR. Though, I guess what I'm getting at is the reactions in those I'm so raving mad letters really defect the stagnation and overall predictability of the punk scene. Is the politics of punk (if there even should be any such bible) really becoming that single- issued and boring? Next, on the agenda. Well, this is coming to ya from Taipei, Taiwan so here's a quick overview if ya care. I'm from the US just hangin' here. I'll be here until the end of December...It's a visa thing (not the plastic kind) you wouldn't understand. The city is huge with platform shoes and all the sins of western societies. Mainly, discos with two cool ones being The Gate and Kiss. There is one punk rock dive called Scum and the only place you can find anything remotely punk is the ummm...gulp Tower Records. But everyone will be happy to know I buy MRR there for 125nt or $5 US. I know I don't have to buy it. Lastly, my partner and I met some cool skate kids who were into NoFx and Rancid. Enough of that my zine will have all the juice if you care. To close here, and not to sound like an ass kisser, but Josh Petrins' review of the zine Well Groomed Americans in the October issue of MRR was really inspiring. Seriously! That was like King Kong ripping through the suburban punk rock utopia! While I've never seen the zine I know the subject matter way too well. The "Profit Isn't Punk" stuff. Finally, someone has the guts to slam that bull the way it should be. Who wants to work a shit job while you're still part of the profit machine? I don't know. but that one review really contains the one grain of truth that is essential for punks for really survive. This certainly transcends major label snatching up our favorite bands and courting them in limos. Precisely what I'm talking about is punks being able to support themselves without the shit jobs and all that. Anyhow, that is the grain of truth that I found in that little review and I think that MRR owes it and its readers to reveal ways that you are currently using this zine to support excursions across the world (you know like taxes and bring money bullshit) so other people could do the same. To survive and all. Sounds contradictory I know. But the landlords don't go for that rent strike shit and squatting sucks. Well, anyway, don't take all this too serious and well...I don't know but, look for my zine Because I Hate You #2 in January. From Taipei, Taiwan,

Nez

F

Dear MRR

I'm writing in response to "Michael Wood, anarchist punk" in MRR #138. His dogmatic theories that all punk projects should be not-for-profit, and that "punx-for-profit" should "get out," deserve a little bit of thought.

The non-profit ethic is a good one. It teaches people from a consumerist, capitalist society the simple concept that it still can be worthwhile to do something even if you don't make or lose money. It shows people that there are lots more reasons to do things besides for money. So tons of punk projects are put into action, and most all the people involved aren't thinking of profit and are most likely expecting to lose money.

What happens if they actually turn a profit? Wouldn't Anarchoman rather see that money in the hands of "punks" than in the hands of the capitalists he despises? The "punks" would undoubtedly have better uses for it, like funding their next project, donating to charity, or quitting their jobs.

Yes, I said quitting their jobs. I am a "punk" businessman. I am the Sticker Guy, and I, like a lot of people within this scene, make a living off of punk rock. Thanks to the support of all my customers, not to mention mine and my partners' hard work, I haven't had a "real" job in over a year. With this horrible sin on punk rock humanity comes many positive things:

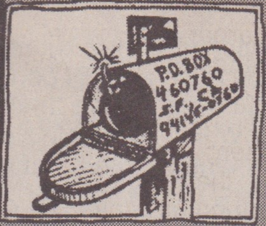
I am not working for a corporation. I'm not working for anyone but myself. If Anarchoman truly wants to crush corporate capitalists, he will beat them at their own game, instead of being oppressed by it, bitching about it, and working for it. Sure, I 'm "exploiting" the punk scene by turning a profit, but I'm not doing those large promotion agencies any good, being their competition. I also have the power to tell corporations and their lackeys (i.e., bands on major labels) to fuck off.

I have more time (and money) with which to do my own things. Which includes publishing a newspaper, running a record label, putting on shows, and being an active member of my community. Most of the money I make from selling stickers goes into these projects, which incidentally are not for profit. If for some reason I start to turn a profit, I'm not going to apologize. No one should have to apologize for selling records for $2 each and giving away free newspapers.

Sorry for the little self-glorification there, but I truly wish that all of the punk scene had it like I do. It could happen, but the non-profit religion of the punk scene needs to be questioned just as bad as that of our beloved Christians.

Wasting your breath promoting things you hate is really dumb. Any advertising is good advertising, and all this talk about the "evils" of Epitaph and their roster of bands is definitely not hurting them. Most punkers spend more energy talking about how much they hate Epitaph than they do talking about how much they like Gravity. That's wasted energy that could be spent doing things the way you want them done. Let me speak your language: DIY, do it yourself.

Another thing you could be doing is talking to those "exploiters" of the punk scene like Epitaph, for example. Talking about them does no good. Well, it might piss the people who run the label off a bit. If you try communicating with these people, you may be able to influence them in a positive way. Epitaph does at least one good thing with their money, that being supporting underground press by buying ads from



any chump who puts a fanzine together. Who knows, there might be even more things for which Epitaph deserves punk points. Why don't you ask them? Why don't you encourage them to do good things with their money, they undoubtedly have enough of it! I'm sure there are some really good people working for the label, but don't expect to get anything besides middle fingers for your shit-talk.

Don't be ashamed if you make a buck off your punk projects. Start your own business. Don't waste your life working for the Man. And for all you anti-capitalists: capitalism isn't the problem, people are. Equality would be a reality if the people in this society wanted it to be. If people truly wanted equality, they wouldn't have to be forced to cough up extra tax dollars for the poor. Change starts with people, so start with yourself.

Wondering why Tim Yohannan has a job,
Pete Menchetti/ PO Box 204/ Reno, NV 89504.

P.S. For sticker samples and prices, or a 702 Records catalog, send me an SASE. For a copy of the latest issue of Enema, send 2 stamps.

Dear Pete,

I have a regular job (shipping & receiving) that pays my bills and gives me health care. This affords me the opportunity of letting MRR be as independent as it can be. That means I can change the mag if I want, and the worst thing that will happen is that nobody will buy it anymore and we'll go under. It means I can say 'fuck off' to major label advertisers, or decide I don't want major-owned distributors to carry us. I realize that not everybody is in the position I'm in, but I'm in this position partly because that was always my aim with the mag, and partly because of good luck.

I am not so hardline about others making money off their projects, but I do think it diminishes their freedom in a weird way. If they ceased caring about the music they make or the values they used to hold so dear, they might (as usually do) continue on because it's their livelihood. Such compromises are not how I want to live my life. Tim Yo

Dear Mykel Board;

I think it's great they way you confront popular ideologies and deconstruct trendy politically correct "religions" (as you call them). The thing I wonder about is how you rationalize all your own particular arguments; after all, they can all be deduced to mere "Mykel-Boardism", can't they? If everyone who adheres to a specific p/c belief is speaking in the tongues of their faith, you must be, too. I think you need to acknowledge that.

As for the animal rights people, I believe the argument that eating meat is bad for humans is deduced from the differences in intestinal length between carnivores and herbivores. Specifically, it is argued that herbivores typically have longer intestinal tracts than carnivores and because humans have shorter ones, they are "designed" (be it by God or evolution or whatever) to not digest meat. In fact, eating meat can be detrimental to a human's health. Blah blah blah rhetoric rhetoric don't-eat-meat but-wear-studded-leather-jacket rhetoric blah. Don't get me wrong; I ain't no vegetarian, I'm just clarifying the argument.

Maybe "objective reality" isn't so bad, after all. At least a little bit of it. Sure, positivism is a religion, but science can produce some logical arguments (such as the one above, if you believe that good health is indeed something to maintain). If we argue in terms of deconstruction, nothing means anything. Admittedly, all epistemologies are products of our times and experiences. Our arguments can be interpreted in terms of a particular "discourse" (in the Foucault sense) that we are familiar with. But certainly in order to argue rationally you must recognize (if you intend to criticize others of this) that you are equally as guilty as the rest of civilization. Even the most "famous" postmodernists in the social sciences have come to the conclusion that their arguments mean nothing because they can be interpreted in countless numbers of ways (Lyotard). Mental masturbation, that's all it is. And we all know you 're King Stroke-Off, in more ways than one. Just a thought,
Karen/ PO. Box 52147/ 8210 109 St/ Edmonton, AB/ T6G 2T5/ Canada

What the fuck is wrong with MRR?

Kurt Cobain kills himself and your attitude is "Fuck him, he sold out three years ago." Jello Biafra gets beaten up and his knee broken in 17 places, and it's a big joke, cause "he's not punk-rock anymore."

Then you turn around and publish sexist, homophobic bullshit like George Tabb and Mykel Board. George Tabb spends a whole column calling Henry Rollins a pussy and a sissy. OK, Rollins sucks now, but what's George Tabb ever done that's as good as *Damaged* or *Slip It In*? You wanna talk about sellouts—George would sell his wife to a donkey show in Tijuana to get a major-label contract for his lame metal band. Mykel Board used to be funny, but now he's just a pathetic Rush Limbaugh imitation, whining about being oppressed by "women and homos." He's probably mad because the only way he can ever get laid is to go to Thailand and pay for it.
Gregory Smith/ New York, NY

Dear Geeks,

Wow, my first ever bitchy letter to Maximum. Can I be part of the scene now or what? This is regarding the review of the Hickey 7" in MRR # 138 wherein Freud insinuates that we can't get dates. I've gotten alotta bad reviews in my time, but no one ever went as far as to dis my sex life. Fact is, girls dig me. A lot. I have no problem getting dates. I do, however have a problem with inept reviews in punk mags which have outgrown their usefulness. Freud, I've never met ya, but I'd like to get to know ya, maybe we could get together for cocktails sometime.
Matty Luv Hickey/ 2864 24th St/ SF, CA 94110

MRR,

Well, I am rather excited to see that more than a few people in this scene view differently what the meaning of hardcore actually is. In MRR #137, Marc from Abstens wrote (in response to a Chris) "...Hardcore is not about homophobia and pro-life, that's hardline, which anyone can tell you is about skinny vegan kids telling you what to do." I am convinced that this wins the best statement of the year award.

I'm not going to write about hardline, because that is just a complete waste of my time; who wants to hear about narrow-minded, pig-headed, ig-

norant humans anyway? What I do want to write about is how easily people seem to conform to the trends that seem to dominate this scene.

I'll start off by saying that I have nothing against straight edge or veganism, seeing as both subjects are extremely significant to creating a better world and life for those around us. (Note: This is not meant to offend any one person. I am using generalizations, and do not hold the intentions of directing anything that I say to one specific person.) Being straight edge is about living a drug free lifestyle - not discriminating against those who choose to possess different beliefs. Straight edge is so over-rated. I see people who X up for shows on weekends, but during the week they're out smoking pot with their cooler friends - what's up "one life drug free"? And all these "sXe bands". Oh, okay. "They're a straight edge band, so they must have something good to say." Whatever. I'd listen to a band who actually has good ideas or views over a band who uses their main reason for forming a band because of straight edge.

Don't be straight edge because your friends are, or because you think you will be accepted easier, or because it will earn you points in the ongoing popularity contest within your scene. Be drug free for yourself and realize that it is a lifestyle, not just a phase that you can put a label to.

The same goes for veganism. I don't see how one could actually be considered better than another just for their dietary habits. And who the fuck ever thought of the patch that said "Vegan" or "Go Vegan or Fuck Yourself"? Why would you need to be so outspoken of your dietary intake If it honestly were for the benefit of the animals rather than yours? I need to ask this, mainly because every zine I read has copied ads from Peta - but how many of these people actually support this organization? Why preach unless you really have something to preach about?

I have one suggestion for anyone who falls into either one of these two categories (straight edge or vegan): Don't fool yourself by believing that you are better than me because I do not consider myself either. I may be defensive and say that those X's on your hands are degrading to me. And for those of you who aren't straight edge or vegan but into hardcore, don't let your own beliefs diminish because others may look down on you for them. Defend yourself and speak up for your opinions because there is more to hardcore than the (few) sXe kids who will prejudge you due to your own behaviors.- Hardcore is more than that. It's about voicing your opinion without being shut down,finding security in a scene when all others neglect, getting away from the "everyday" people and lifestyles, and being open-minded to , not only your views, but those of others, as well. I commend Marc for defending his beliefs, and hopefully people will discover the true meaning of hardcore. Thanks for the space.

Julie/ 4732 Autumn Lane/ Cleveland, OH 44144

Dear Maximum,

I took a train from Detroit to Chicago on October 19th to go see Bikini Kill, Los Crudos, and Freemartin at a show put on by Homo Core at the Fireside bowling alley. Having never been to a show in Chicago, I was curious to see how different shows were from my home town of Austin where I've spent the last five years. I didn't know anyone at the show accept Todd and Pam in Freemartin who I had not seen in some time. As soon as I got to the door someone came up to me, said hi and sparked up conversation. The kids at the show were varied and incredibly friendly. About 400 people came but there was no ego-centric muscle flexing. I ended up meeting a guy from Wisconsin who knew some friends of mine. A personal punk community still thrives there in a big way despite the popular appeal punk has engendered recently.

No one was harassed or beaten up or anything. Everyone knew the songs and Martin of Los Crudos had the attention of the whole crowd as he addressed issues of gentrification, social isolation, and cultural identity. In a lot of ways it restored my faith in what really lies at the heart of punk for me; community, acceptance, and respect for others that feel akin to punk rock; regardless of gender, culture, ethnicity and sexual orientation. Punk is valuable to me because it provides me with this community larger than myself, a community I can call my own, where other people with my same sympathies can come together. Martin said that for all the positive energy and community in punk It seems that too few punks translate that community into action that effects others outside of the punk community. Punk often becomes a safe hideaway where things like shows, record collecting, zines, pot luck suppers and dumpster diving become incestuous activities that just feed back onto themselves. "I'm punk and *they* aren't" and that makes me feel good about myself.

As a community, Punk is a fragile thing because one of its implicit foundations is trust. Bands trust promoters to get paid, labels trust zines to get records reviewed and on and on. Things like contracts, guarantees and even library cards exist because as a general rule people tend to be somewhat flaky and irresponsible. That why things like punk politics translated into political-action become problematic. I'm more than willing to have a band from far away stay at my house, play a show, and leave. That level of trust is unspoken for me. What If that touring band showed up at every town, got on stage and held a political rally? No music. Just literature and words. What if the audience was then encouraged to join the band for an impromptu sit in at the mayor's house to promote literacy or gay rights?

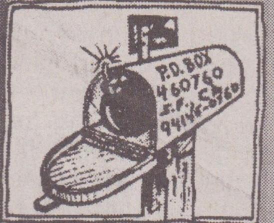
I'm not so sure punks would be as willing to get involved. Political music is one thing but political action is quite another. The audience-band relationship is on many levels a passive pursuit. Lyrics may speak about a myriad of topics from "smashing the state", "straight edge", to being "a rebel girl" but these emotions and passions are released through the music so many punks don't have to confront these issues in the real world. The power in punk is a result of the community being "different" from the larger society. When this power is translated into political action then you find who is into punk as a lifestyle and who lives punk rock as a way of life.

M/ 1221 N Woodward Box 801/ Bloomfield Hills, MI 48303

Lefty Hooligan and MRR,

Sorry I don't have clippings but hunt up a *Forbes*

Letters



Oct. 24, 1994 and read the IQ=Wealth article, around page 50. (Don't buy it, read it at a stand. Put fingerprints on it so it's unsellable.) It is written in this manner of "we know this is politically *incorrect*, but we're so brave we're still printing it as the truth must be heard, and just wait till those PC lefties get ahold of this." The proud to be anti PC thing is almost their defense of it, and proof it's true. And it's in *Forbes*, of all magazines. Gee I wonder what purpose it serves there. Of course, they stop short of really delving into race like I know they are itching to.

Also, Thomas Sowell (another clipping I didn't get) has written a book about how certain cultures do well because of their history and cultural wealth, and others don't because all during history they've just been whiling away their time not building up their culture so it's worthless to aid the bankrupt (3rd World) cultures because they're only gonna make it by pulling themselves up by their bootstraps like all the hardworking 1st World nations did and building their own "culture" up. Germany makes good good clocks and tasty chocolate for a reason—they always have!

But anyway, there seems to be a trend in this topic of books lately, and it's believable to a lot of people because it is an easy explanation of which things can seem so scary and shocking when they peer down the ladder. Something to consider.

Also, Seattle, like SF I guess, has been having its own homeless person crackdown. It passed an anti-sidewalk sitting law (selectively enforced against the poor) and laws against putting posters up ($250 fine), having all ages shows (well, this isn't part of homelessness but it still sucks. I'm 1/2 way through college and can't go to shows) and they keep closing parks and not having shelters so the only geographical space left is my school library where they can go.

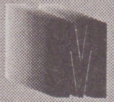
And...in the last year, and in particular Sept. 10, there have been homeless kid marches that result in violence. I saw this one and it was pretty terrible. Riot police, bulldog attitude, little kids with prepubescent voices yelling "pig." And all these people were arrested and maced in the 40 minutes or so it lasted. (See article by Charles R. Cross in The Rocket, Sept. 14-28, 1994 about cops breaking up a show by macing people.)

And a few more thoughts...I have this theory that right now there is a repeat of 1978 going on. It is very likely that in Nov., the GOP will control the House with Newt Gingrich as leader, and then B. Clinton really won't pass a damn thing and then Dole will win in '96 and then he'll have this GOP legislature that will do whatever he wants, like the Reagan revolution of '81. I mean, the difference between B.C. and George Bush are mainly what their home states are and "gays-in-the-military," but this is fucken Dole we're talking about here. So I and probably you are stuck in this bad position of hating both (Mykel Board said he wants a Republican for pres. because the Dem. house wouldn't pass anything, but I think he's wrong.) So my solution is...proportional representation, but that's about as likely as a left winger getting in office. And all these people wanna "start" a third party (as though many don't already exist) with Colin Powell for pres. and I don't trust this.

On PC. I decided this whole big thing of a PC orthodoxy on 'cow'llege campuses is an invention by journalists because it fits in well with the other things they're writing. I came to the U of Washington expecting this atmosphere and have found it totally lacking. People get mostly business and science degrees anyway. I have run into about 2 political people going around, but at least 30 religious nuts, even carrying big crosses and signs listing whose going to hell. I'm starting to carry my camera around to document them.

But anyway, it seems there are 30 million anti PC Limbaugh listeners combatting maybe 10 "feminazis" per campus. Bye.

Christine Petersen / ottilie @ u.washington.edu / 12735 NE 113th Place / Kirkland, WA 98033



Punk Rock Gestapo Protects Every Citizen's Right To Be Ignorant

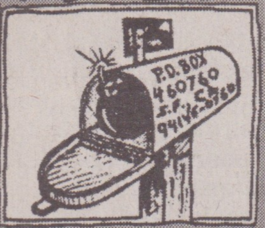
It was well over a hundred years ago that Alexis de Tocqueville came to America and first theorized the concept of the tyranny of the majority. He saw the future and tried to warn us. We, in typical American style, listened carefully, patted him on the head when he was done, and turned our attention back to something more important like our hair or our wig or whatever it was we turned our attention to well over a hundred years ago.

Today, the tyranny of the majority is just what de Tocqueville feared it would be, public policy. It's generally not seen as such a bad thing... sort of a filter to keep ill conceived or unwanted ideas out of the public arena. To incorporate an example used by a past sociology professor of mine (when he spoke highly of this socially constructed filter), if someone were to write a book explaining and supporting some "clearly unacceptable" concept, say a book supporting parents' right to kill their newborn baby since it's theirs and they can do whatever they want with it, the author would have great difficulty finding a publisher to release such a book. And even if the author were to find some publisher willing to release it, the book would meet critical review everywhere and be filtered out of most book stores and off of most consumers' shopping lists. This, said my sociology professor, is how society keeps crackpots who belong in asylums from affecting the public. Of course, in the example given by my professor, this doesn't sound so horrible, but it is a best case scenario—I would hazard to guess that this system keeps some important social and political ideas from coming forth, as well as the occasional research piece extolling the virtue of putting children to death (wasn't there a sequence in the Bible called The Innocents, where King Herod demanded the slaughter of all children of a certain age? Those wacky apostles... good thing they're not trying to publish their work nowadays).

Anyway, the tyranny de Tocqueville foresaw can manifest itself in many ways... some subtle, casting a controversial creator out into obscurity, for example, some blatant, using physical force to keep a controversial creator from speaking out, for example. Well, I have a little story I'd like to tell about a recent action that falls frighteningly close to the description of a blatant manifestation of the tyranny of the majority... strangely enough, in a subculture which prides itself on political open-mindedness.

The story begins not well over a hundred years ago, but only ten months ago, when a friend and I decided to turn our backs on years of youthful indiscretion and self destruction, starting life

Letters



anew as pacifists, even going so far as to extend our compassion outside of our own species and become vegans. I guess it must be bad karma or something, but we learned the hard way that being a pacifist is quite a difficult task when others have no desire to co-exist peacefully with you (personally, I blame those damn Wheaties commercials). Of course, this should have been clear to me from the start, when I had my front tooth knocked out not 24 hours after deciding to leave my violent past behind, but I suppose that it takes more than six kids on crack to knock any sense into me. Anyway, life went on, as it has a tendency to, and my co-pacifist and I decided to channel our newfound energies into publishing our own zine, something we hoped would be challenging, engaging, and even educational in a warped sort of way. So a few people stopped talking to us after the first issue... that's life. So someone burned a copy before handing it back to us... can't please everyone. So most of the more constructive criticism came by way of veiled threats... it's to be expected, right? Well, it's not so difficult to take things like that in stride. Okay, at times difficult—but no so difficult. What's difficult is visiting your co-editor eight months and two zines later in his spacious new hospital bed, put there the previous night by four kids incensed by something written in the zine (or in a zine related product, it's still a bit unclear). Let's analyze the situation—four guys beat down one pacifist kid, breaking his jaw and macing him while he's already on the ground. Champions of justice, I suppose. Protecting every citizen's right to not have to hear any opinions dissenting from what he or she believes to be true. Of course, a few bumps, bruises, and broken bones are nothing new to most of the people involved in the altercation. The physical damage will heal in time, and the psychological, well, there's so much psychological damage to begin with in that kid's head that no one will notice the difference. The disturbing fact is that this assault means a lot more than eight weeks at home with your mouth wired shut (as if that wasn't bad enough). When, exactly, did it become open season on small press writers and publishers? I mean, this is not an isolated occurrence—hardly a month ago I watched as a fellow zine writer was surrounded and verbally (very close to physically) assaulted by several readers who were all hot and bothered over a joke interview he wrote. Whether the interview was malicious, humorous, or even of any quality at all is not an issue, the point is that words are words and fists are fists, and the two shouldn't be confused. Granted, words can sometimes do more damage than fists can, but the damage is different, which makes different forms of reciprocation unjust and unequal. For example, if you go to a party and some drunk jock punches you in the face, are you going to run home and write him a letter that you expect will hurt his feelings? This would be cruel because my hypothetical jock is stupid and has a poor grasp of the English language, therefore he would be put at a disadvantage if the playing field, so to speak, were switched from home to away. Besides, he'd just drink another beer and forget about the letter while you'd still have a broken nose. Nothing is resolved, as is usually the case where acts of violence are involved. A punch in the face is a statement of defeat because no good can come of it—either one party must accept a little humility and transcend the situation or both parties become trapped in a vicious circle of hatred and revenge. Through debate, problems can be resolved. Through violence, problems only escalate. The fact is. if you can't fight words with words then you're a sap and whatever the writer said about you is probably right. If you feel so persecuted, write your own damn zine and devote it entirely to how you think the world's full of idiots and the fact that everyone's against you—hell, that's what I did. Maybe you'll get beat up over it and begin to see the problem.

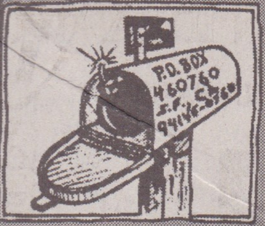
This story describes a very extreme version of the tyranny of the majority. Here the filter is physicalized as a beat-down instead of a rejection letter or literary criticism, but none are any more or less dangerous than the others. It comes down to the seen or the unseen enemy. Perhaps the world would've been better off if de Tocqueville got his ass kicked by some robber baron who disliked de Tocqueville's theories. At least he'd have gotten some support. That in mind, maybe it's time for the silent majority to show some support for the silenced minority. I mean, it's only been well over a hundred years that we've kept our mouths shut.

Jim Peri/ 61 E 8th St #252/ New York City, NY 10003

Dear Friends,

Frank Zappa died the last past year, the Husker Du split up almost seven years ago and Steve Albini has produced the Nirvana (but probably he has killed Kurt Cobain. Don't undervalue the guy!) and Italy is now on a harsh financial breakdown. For these reasons, I've proposed to my editor (I amuse myself doing the "musical critic" for an Italian music mag, plus I'm working on a book on Rock History and I'm planning to start something on Jazz or classical music, sooner or later) to close the leaf of the doors forever in note of mourning. Really, the situation here in Italy is serious. Frankly, I don't know if that might interest you or not, but I would love to open a debate, so, feel free to write me or to this mag and lemme know your opinions. Italy is one of those countries which is into the restrict circle of "G7", namely, the most industrialized (and "rich") countries of the world. After the fascist dictatorship, the Mussolini's era, we changed our constitution and government (before there was the monarchy). We lost the Second War World and Italy (and other countries of Europe, Germany especially) was totally poor. All during 50's and 60's, Italians worked hard and our level of economy raised up. But at that time, and until few months ago, at our government there was a sort of "mafia" which was the political majority. These two parties, "Democrazia Cristiana" (an influential catholic party) and "Partito Socialista" stole pots of money (millions and millions of $). That happened until April of '94, when our government changed again. The Right won again, but this is a "democratic" Right, along with the new European fascist parties. But, trust me, in the 90's, the problems of my country are others! What a neo-fascists (although Italy is becoming too patriotic and bigot)! In other words, my friends, here is no money anymore! Too many people get a shitty wage

Letters



(about $ 820 a month) and living into lousy apartments (here in Rome, a decent flat costs about $315,000). The unemployment is at 13% and the cost of living is always higher (gas costs $ 4 x gallon, cigarettes $ 3, a CD album $19, various assurances, food, clothing,...) We pay about a 50% of taxes (namely, if I get $1,000 a month, I spend $500 in taxes). Our average yearly wage is about $13,000 a year (it's a level of poverty in the USA) and the American cost of living is 1/4 than ours. Here the schools, hospitals, public transports, public services are falling to pieces. Yeah, they are relatively cheap, but they suck. Yes, in America schools and medical assurances are pretty expensive, but they are very good. Sure, but who doesn't have enough money... But the American middle-class has a standard of living that the Europeans don't dream either. I think that your worst matters mostly are: 150,000,000 of guns handled by private individuals, about a 50% of divorces and the not existence of a public assistance. Anyway, your government is even more fascist than ours (politics of shit in Central America, Capitol Punishment, Watergate, KKK, Gulf and Vietnam wars...). OK, I'm waiting for your letters. Write to:
Leonardo Di Maio/ Via Macedonia 72/ 00179 Rome/ Italy

Dear Maxi Rock N Roll

You ran an advert a few issues ago that I couldn't believe. What with the debacle with the refusal of hardline adverts I found the taking of an advert for Helen of Oi records, laughable. However I may excuse your ignorance and fill you in on a few details. There a quite a number of bands and labels involved in the oi scene that claim to be non-political (usually this means indifference) but this normally means they are sympathetic to (or even involved in) the extreme right, but don't want to end up in the Blood ~ Honour nazi ghetto. After all, labels like LInk and Helen of Oi can make quite a tidy sum selling oi worldwide. Lets look at two of the bands, Close Shave and Pressure 28; Close Shave have always said that they had no links to the fascist scene, yet their bass player suitably named 'Dirk The Dork' plays in Blood ~ Honour' band Razors Edge. Dork has since left Close Shave after said band were attacked at a gig by Combat 18 and Skrewdriver Security because of their recent single 'Attack' which refers to C18/SS as a bunch of cowards. (Note: two of my skin friends were hospitalized several years ago by Close Shave and mates for being anti nazi skins.) British Oi!, a well known nazi zine slagged Close Shave off, "To slag down lefties etc, is ok, but fellow nationalist skins, is, well, a disgrace. This does not clear C.S. but merely highlights a fallout within the nazi scene. Just like Condemned 84 (who toured the USA some years ago), they hide behind the traditional, romanticized, skinhead, working class, patriotic image (which is sad enough in itself) while underneath it's full on racialist politics. Pressure 28 say they are non political yet band member Kev who is their contact (at an Oswestry address in Shropshire) is the very same Kev that edits skinzine Retaliate. Some of the contacts he gave in his zine were for The League Of St. George, British National Party, National Front, and British Movement. One issue carried a notice: 'Remember each passing day the Prisoner of Peace, Ruldolph Hess, 44 years behind bars.' Helen of Oi Records is run by Robert Burridge from the Isle of Wight which supposedly only signs 'non-political' bands and sells only' non-political 'material like the very 'non-political' 'White Noise - We Want The Airwaves' which features well known nazi band, Skullhead and was an early release on the National Front's White Noise Record Label.

It's this blatant lying, 'We're not nazi sympathizers', yet they are happy to make money off them. I also just saw they latest issue of Trust and saw that M.A.D. Promoters in Germany are doing a tour for The Business, whose Mark Brennan ran Link Records. Knowing how anti-fascist and anti-patriotic/ nationalist M.A.D. are supposed to be, I found it fucking amazing that they are doing a tour for The Business. Even Bitzcore Records have put out the new LP by Cocksparrer, who never turned down playing nazi gigs in England. Does it need to be spelt out that virtually any oi that comes out of the UK will be, if not racist/fascist then at least patriotic, nationalist crap. They may whine on about the poor, down trodden, working class man, but that hardly makes them libertarian socialists, does it? Yours in enlightenment,
a 'Thieving Gypsy Bastard!'/ UK

Dear readers,

Has the school violence scare reached your school yet? Are you going to let your own fear cause you to oppress your own children? I guess when you don't have the guts to tackle the criminals it's some comfort to know you can still beat the children. That's better than being totally impotent, eh?

Don't take away your own children's freedom. Fight crime not babies!

An anonymous parent

P.S. Here's a letter from me to the school administration:

Dear Mr Randolph,

I have received the paper concerning weapons in school and have decided not to sign it. While I agree that school is no place for weapons and have no objections to imposing stiff penalties on violators I will not give my approval to "periodic searches". I don't periodically search my son's property and space at home and will not consent to it at school.

In my view the only way to teach youngsters to have respect for the persons and property of others is to show respect for *their* persons and property.

Furthermore, I consider our society, in general, to be extremely lazy and cowardly in matters regarding the care of children and guidance of young people. It was adults who, albeit well meaningly, passed laws making it clear to youngsters that they were considered too feeble and no account to even be held responsible for their own poor judgement and behavior. Now that it is clear that this legislative plan is disastrously unworkable, the youngsters are expected to pass from a stage where they are denied responsibility for themselves to a stage where they are expected to bear the penalties for the failures of adults. I expect my son to be responsible for himself when he does something that he knows is wrong, but I will not consent to penalizing him for not being smarter than the adults who are supposed to be guiding him. Thanks.

mystic zealots

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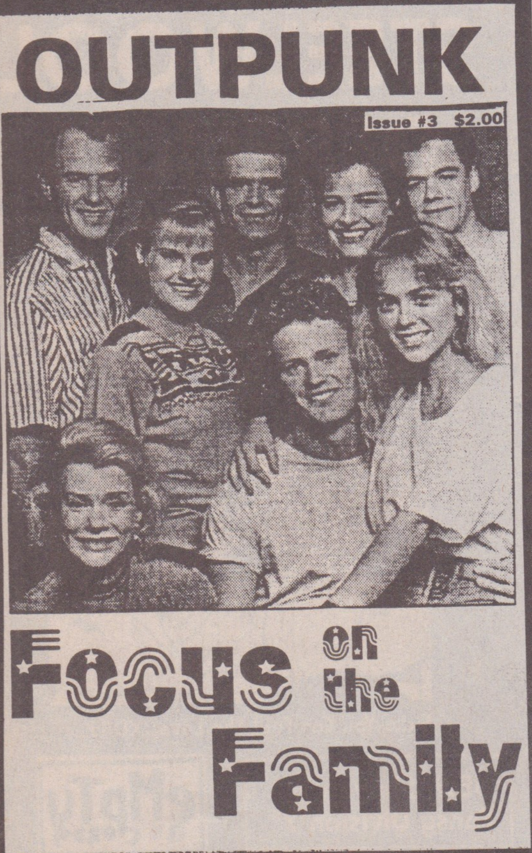

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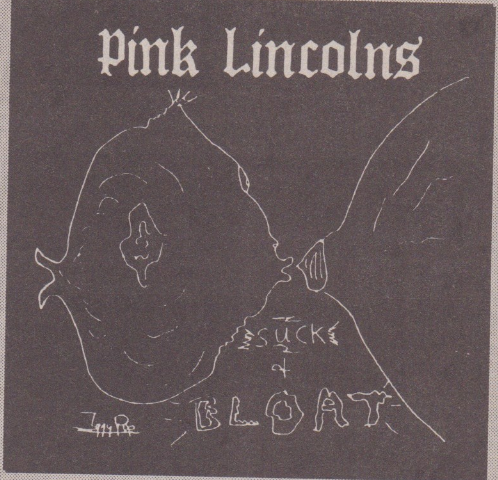

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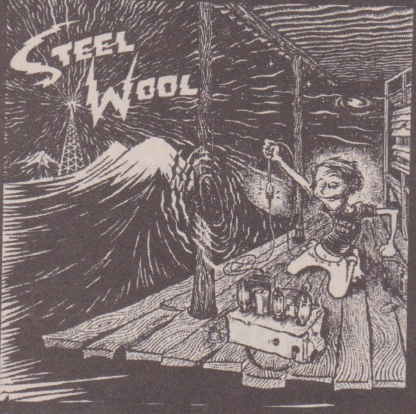

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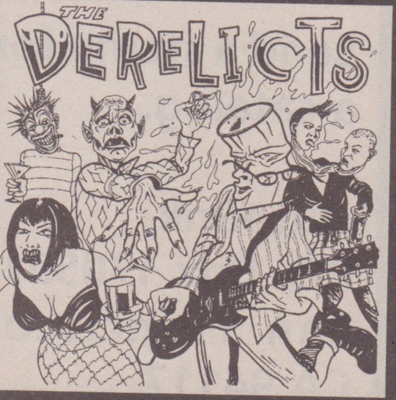

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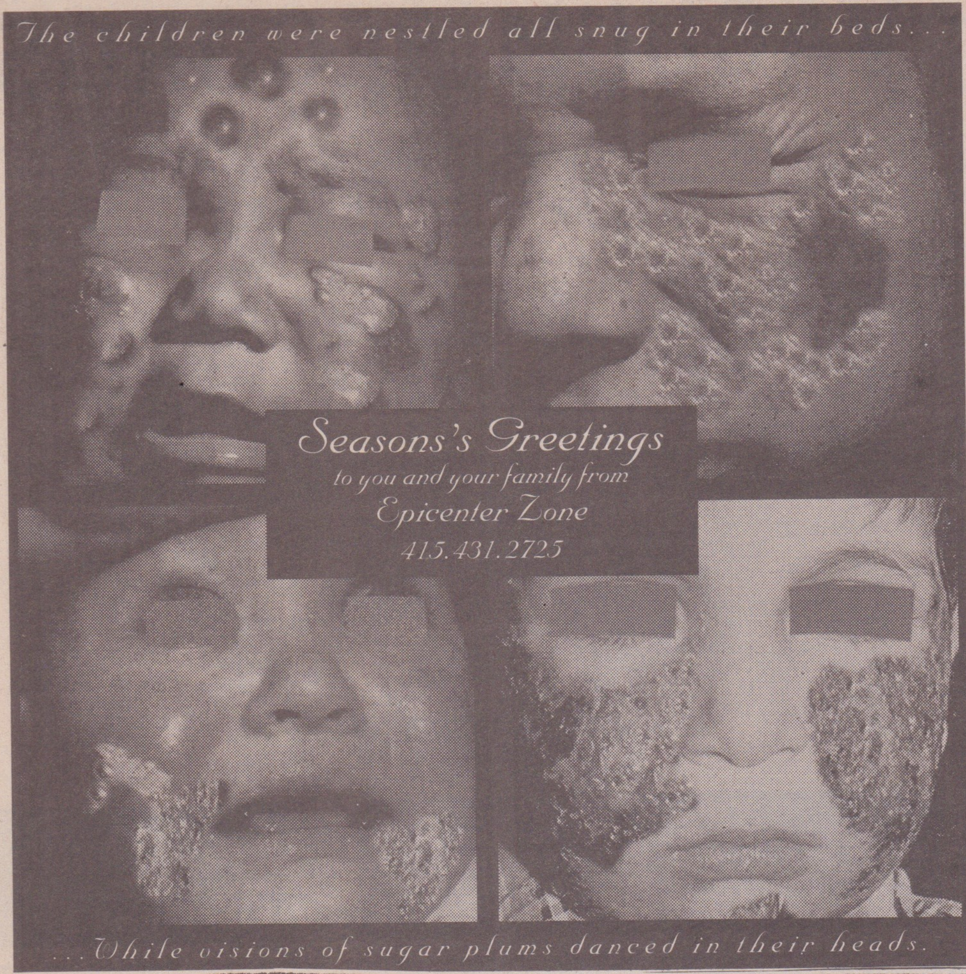

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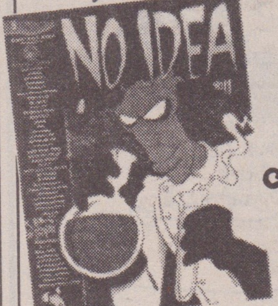

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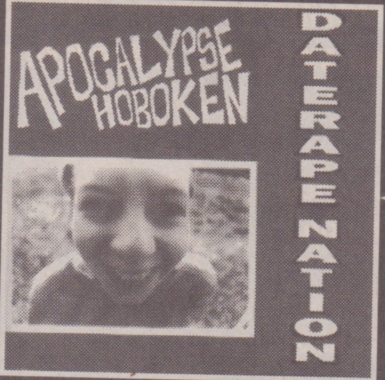

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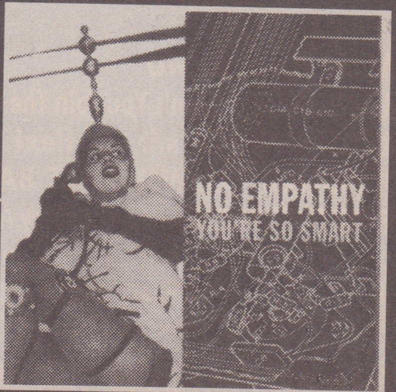

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He still looked the same, and definitely still smelled the same. That kinda urine/feces/sweat/whisky/blood sort of odor. Also with some floral aroma kinda mixing in. He was a bit bloated and bruised, but his "Eat Me" jock-strap and his leather jacket and converses still fit nicely. Over all, he looked okay. I touched his moist and bald head, and he felt cold. I tilted his head slightly forward, and saw all the stitches used to sew up the back of his head. They had removed his brain. Then my eyes wandered down to his crotch. I looked over at his brother, and he looked at me. I didn't wanna know, but sort of had too. Was it still as small? I mean, he was dead, sure, but he always was a master of the unexpected. He was G.G. Allin.

As usual, let's back up a bit. Um, maybe like, umm, six or seven years. That oughta about do it. Anyway, I'd heard all about him, his show, his antics, etc. Here was a guy, a punk rock guy, who'd bleed, shit, piss, jerk-off, beat people up, beat himself up, beat his band up, all in the name of punk rock. It was definitely worth the five dollar admission. I'd just paid more than that to see "Scarface" for the umpteenth time, and this show promised that, and more. So what was five bucks. Anyway, he gets up on stage at the Lizmar Lounge, looking like a cross between Charles Manson, a Hell's Angel, and Harris from the band that can not be mentioned. Actually, he looked sorta like early Henry Rollins. Although G.G. was much more macho. Even in girlie underwear. Anyway, the first thing he does is piss on Gerard Cosloy's legs. Mighty punk in my book. Then he gets through about one and a half songs, then passes out. They try to wake him up, he moans, kinda stands up, tries to sing the next song, and passes out again. This time the show is over. The audience starts to go nuts in this basement club, and I think there is gonna be a riot. I get safely outside, and see his band drag him up through the sidewalk metal doors. I introduce myself to the half conscious guy, and he says, "Pleased to meet ya," then passes out again. Always a polite individual.

The next time I met G.G. Allin was at the CBGB Pizza Boutique. What a strange name for a place. For those of you who haven't been there, it is a pizza/ex-record store/now a place with comfy couches and an alternative d.j./video game restaurant located next door to CBGB, punk rock heaven. Anyway, Merle, G.G.'s brother, worked there selling records, and talking on the phone. When I first met Merle, I was shocked. He was polite, well spoken, very intelligent, and a super nice guy. Even though he was covered with tattoos, and was related to the king of scum-punk. So, one night, about two days after G.G. gets out of jail, he comes to visit his brother at work. We're all hanging out, and I figure, what the hell, I got my video camera with me because I am filming bands next door for my public access t.v. show, Destroy Television, maybe I'll get an interview with HIM. I ask Merle if G.G. would want to go on my show, and he says, ask him when he gets here.

So G.G. comes strolling in with some blond with huge hooters. She is wearing like a complete leather outfit, and she says she is from Texas or something. I guess everything is big in Texas. Anyway, I ask him if he wants to be on my punk rock t.v. show, and he says, "Sure, hey, haven't I met you somewhere before?" I tell him outside the Lizmar Lounge. He says, "Oh yeah, I remember, you were in that band that can not be mentioned." I tell him yeah, and we get to talking. Finally I set up the camera and start the interview. I ask him when he is gonna off himself, and what will happen then. He tells me "after I die, I will become stronger, and in the life after that, and the life after that." Wow. I began to wonder if this guy had met Ray Cappo. The whole time I am interviewing him, I am holding the microphone my step-father had just given me from his old stereo system (Destroy Television has a very large budget, we have like four lawyers, six accountants, two journalist-assistants, and a very large, large daily income). The reason I am holding the mike, and not letting Mr. Allin touch it, is because I am really afraid of the "germs". He did smell kinda like urine/feces/sweat/whisky/blood and all. So I was kinda worried.

After the interview, I hung out with him some more. He was really nice, and funny. Also very intelligent, like his brother, Merle. Although he beat people up on stage, off stage, he seemed like a real regular guy. We talked about books, movies, chicks, punk rock, shitting, pissing, Tim Yohannon, and the pizza at CBGBs. We agreed that the worse thing of the bunch was definitely the pizza at CBGBs. He told me he was staying at Merle's house, and to give him a call. He also told me he was playing a show at a club called Beowulf in a couple of days. He invited me, and my lovely wife, Wendy, to the show. We went.

We got to Beowulf, another basement club in the east village. The band starts to play, and I notice that on guitar is Chicken John from the band that can not be mentioned. Wow. Anyway, they play, and G.G. comes out and takes off his underwear. Now, I gotta tell ya, if ya don't know, G.G. Allin has got the smallest pecker in show biz. I mean, it looks like a baby's pinkie. It is that small. I am amazed, as is Wendy. Anyway, these girls up front keep yelling for him, so he crouches down, and they actually perform oral sex on him. So do some guys! What a wild man. Then he takes a tin can, tears it in half, and cuts himself up. Then he yanks the hair out of some people's heads up front, then kicks them in the face. As if this wasn't enough, and by golly, I think it is, he jumps off the stage, and chases the audience around like a wild tiger at a circus. Wow. It was like being at a spook house or something. My heart was racing, I felt fear and excitement at the same time. Wendy kept asking me if we could leave, and I told her "No, keep filming, this is great!" And she did. We left the show that night feeling a bit shaky, kinda like we just went on the wildest of roller coaster rides.

After that tour G.G. went back to jail. When he got out again, it was time for his last tour. He called me when he got to New York, and asked if he could be on the show again. I said "sure," and set up the interview. I went to Merle's apartment with my two helpers, Merilee and Evan, the latter, G.G.'s last roadie and videographer, and now a guy working on a book about the gentleman. Actually Evan asked me if I thought it was a good idea that he join G.G. on the road. I had introduced him to Merle, and Merle thought it was a good idea. I didn't. I thought he'd come home beaten and bloodstained, like Chicken John told me he would. But he didn't. Anyway, where was I, oh yeah, so we get to the roof, and I interview G.G. and Merle. Again, they are both perfectly fine gentlemen, well spoken, and intelligent. Then I start to think, the scariest people in the world were well spoken and intelligent. Hitler, Manson, Ted Koppel. Oh well. So the interview finishes, and we go back down to Merle's apartment.

Merle's apartment deserves its own paragraph here. I figured, okay, this is Merle Allin, there is gonna be punk rock posters, broken furniture, and dirt all over the place. But I shoulda known from seeing the doorman as I entered Merle's building that this place was gonna be different. Merle's apartment was so clean that it was like an office or something. Nothing like Maximumrocknroll, a place that is so filthy that I'd never set food in the hellhole again. I mean, the place is disgusting. Roaches everywhere, empty booze bottles, and used works at every turn. The bathroom is covered with green and brown stuff, that actually moves on its own. And that back room, the one with the word "Risk" on it, watch out. I went in there once and saw something so terrible, so absolutely horrifying, that I don't even want to think about it. My God! So, where was I, oh yeah, Merle's place. The place is neat, and I mean organized. Every tape he's got is perfectly labeled. Everything is cleaned, spotless. His bed is made, the dishes are clean. Not what'd you'd expect from an Allin. No way. No how. Merle, is, dare I say, a bit "anal", ha-ha.

Anyway, so they go on their last tour

with Evan being the roadie, video guy, piss drinker, and New York Jew. I get a call in the middle of the night from a strange voice claiming to be Evan. He says that the band has left him all alone in a cornfield in the middle of Nebraska. He says they stole his money and left him to die. I say, "Hi G.G., yo baby, sup?" He tells me to stop quoting Bugout Society, and asks how I knew it was him. I tell him I recognize the smell of urine/feces/sweat/whisky/blood . He says, "oh."

Evan makes it through the whole tour pretty much okay. He tells me that one night G.G. took a piss next to his head. But he says, "The man was good to me". I say, "oh."

A short while later is G.G. Allin's last show at the Gas Station. Everything you have heard about it is true. And more. You really should buy Merle Allin's video, that Evan shot, of the thing. It is fucking amazing. G.G. does a couple of songs, beats the shit out of everyone, and himself, walks out into the street naked, with tons of people following him, kinda like the pied-piper of punk, climbs on a bus, causes a riot, then explains to his "followers" that he is not the messiah, and to leave him alone. I swear the whole thing looks like an edited-out scene from Monty Pythons' "Life Of Brian".

The next morning I get a call from someone. Who it is, I am not quite sure. They tell me that G.G. is dead. I am like really groggy, and I think it is a joke as I hang up the phone and go back to sleep. Later that day Evan calls me and says "The Man is dead." I say, "oh." It turns out G.G. over-dosed and dropped dead. That is the official story, anyway. If you wanna know what I think happened, I think that the whole thing is a conspiracy. See, not everyone knows this, but G.G. Allin was actually an undercover narcotics agent for the C.I.A., and routinely tested drugs to see what effect they had upon the human nervous system. He eventually tested a drug, X-5634, which was classified as top secret. So secret, in fact, that most of those in the C.I.A. had never heard of it. Anyway, the drug made G.G. into an ultra-telekinetic telepath. G.G. was able to move things with his mind. He was also able to see things in the future, as well as the past. And was now able to communicate with the dead and brain dead. This explains his new friendship with Elvis, and his constant communication with his drummer, and the fans which he spoke to. Anyway, one day Elvis and G.G. have this big fight about who is the king and all. They decide to have an arm-wrestling match, and who ever is the winner, is the king. So they start at it, and JFK walks in. They both stop, and talk to the ex-president. Kennedy says that, he in fact, is the king, and he was killed because of it. He says they hired some hitman from a rock band whose name can not be mentioned, and the guy shot him in the head. He tells the two that the C.I.A. was involved, as well as the S.F.A. and the M.R.R. They both just say, "oh." Kennedy then warns G.G. that he is next, because the C.I.A. would never let it out that G.G. was testing X-5634. Elvis tells him that the dead president is right, but G.G., the punk that he was, ignored the two of them, and concentrated on moving his feces telekinitically. So the C.I.A. killed G.G. at Johnny Puke's house that fateful morning. Of course they disguised themselves as street narcotics one can buy on any street corner in the lower east side, but they were C.I.A. And they killed G.G.

Evan asks me and Wendy if we want to accompany him to the funeral. I tell him "sure", and we do. He doesn't tell me it is in fucking New Hampshire, like eight or nine fucking hours away. So we drive up in Evan's mid-sized whatever-the-fuck-the-kindofcar-is. We talk about G.G. all the way up, and what we expect at the funeral. Wendy says she has never seen a dead body before, then I remind her about Harris. She say, "oh yeah." Anyway, we get there right before sunset, and check into a motel, then make our way to the wake, at the local funeral parlor.

We arrive and see Merle and the rest of the band. We also see Liz, G.G.'s living girlfriend, and some other friends of the late Mr. Allin. Everyone is really nice. I mean, really nice. Even the guy with the giant metal thing through his nose. Then we see the dead guy. There he is, laying quietly out in his coffin. He is covered with flowers, bruises, stitches, and a Lunachicks CD cover. We all gasp at his appearance. Then Merle breaks the ice by saying, "Well, I've seen him look better, and I've seen him look worse". We laugh. Then someone puts on the new Murder Junkies tape on a boom-box, and the party starts. We all guzzle some whisky, and have a good old time. We talk about what a wild man that G.G. was, and how much FUN he brought into our lives. Now this is important. G.G. Allin brought us FUN. That is something that is kinda rare these days. I mean, we can go out, have a good time, get drunk, get laid, but have FUN? G.G. provided that. He was that kinda guy. And more, I was soon to find out.

So the party goes on and on, and we get drunker and drunker. But the whole time, G.G. is kinda quiet. I guess he didn't have much to say. Then Merle asks him if he wants some whisky, and I help G.G. nod "yes". So Merle gives him some. Of course that isn't enough, now G.G. wants valium. So we give that to him. Then he asks that we unzip his jacket a bit, he is a little hot. We do. I see all the stitches holding is abdomen together. Then we drink some more, and so does G.G. Finally G.G. is at that state just before he is when he is going to go on-stage. He is so drunk he says he needs help taking down his jock-strap. So we help. And to answer the question posed in the first paragraph of this column, his weenie was bigger. Wow, he had a death hard-on! One that would last for an eternity. And it wasn't a baby's pinkie, neither. Too bad he wouldn't get much of a chance to use it.

So the next morning is the funeral for the well hung dead guy. I arrive there with Wendy and Evan, and the local police are waiting for us. They say that we stole a pillow from the motel, and they are gonna lock us up. It turns out Wendy took the wrong pillow, and left ours at the motel by accident. So now we are gonna do hard-time for pillow snatching. Wow. G.G. would have been so proud of us. Anyway, we explain that it was a mistake, and return the pillow. The cop tells us to "not let it happen again". Lots of crime in this small town. Really dangerous place.

Suddenly Merle comes running up to me. He says they need an extra pallbearer, and would I be it. I tell him I'd be honored. So me, Merle, Evan, Dino, Bill, Joe, and who-ever else carry the casket. For a dead guy, he was pretty fucking heavy. Also he moved around a lot for a stiff. Kept bonking his head on each side of the coffin. Kinda like he did with microphones. Anyway, a couple of times we had to stop and rest. But finally we got him to the grave sight, and laid the coffin down next to a stone slab that read "Kevin 'G.G.' Allin". The reverend, priest, whatever he is, read some stuff, then had everyone talk about the Geege. Everyone said very nice stuff about him, and what a nice guy he was. Like I keep saying. Then they lowered him into the ground as Merle played "When I Die" by G.G. on a boom-box. The whole thing was very moving, actually.

After the funeral we all went to a local VFW Hall for lunch, provided by Merle and G.G.'s mother. And like her sons, she is nice, sweet and intelligent, and a great cook. The food she made for us was fantastic. She told us what little "Kevin" was like when he was young, and how he and Merle played together. She introduced us to G.G.'s first wife, who is a real sweetie. His wife told us about G.G., and about "Kevin". She seemed to think that he became two different people, and I could definitely see that. One good guy, one bad guy. But hey, ying-yang, good vs. evil, the two halves make a whole, all that stuff. Kevin "G.G." Allin was like a lot of us. We all have different sides to our personality, different faces we wear. G.G. was no different. On stage he was a monster. off-stage, a hell of a good guy. I don't want to ruin his image of "Evil Incarnate", but sorry, I just don't think he was.

G.G. Allin was important to a lot of people for a lot of reasons. For me, and lots of others, he represented true FUN and freedom, as well as rebellion. Here was a guy who ate shit, and beat the hell out of his audience. Here was a guy no mother could like. I mean, your Mom might hear Green Day, or Screeching Weasel, and like it, and might even think the guys in the bands are cute and all, but G.G.? No fucking way. His music was scary, as was he. No parent liked G.G. Allin. He was true rebellion for the kids.

And lets not forget who these kids are. Most of 'em are products of the late seventies and eighties. There was no Vietnam. No reason to rebel. Nothing to rebel against. Whenever someone did rebel, MTV or some other fucking commercial thingamajigger would pick it up and make it cool. But no body was gonna make shit eating and violence to that extreme cool. Yes. G.G. was a true rebel. For a generation who needed that. And he was also a really nice guy. And I'm gonna miss him. The world is gonna miss him. Rest in Peace, ya scum, rest in peace.

Take My Life, Please.

Endnotes:

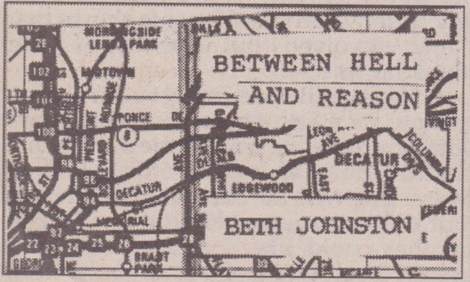
1. To get G.G. and the Murder Junkies last show, as well as any other G.G. merchandise, contact Merle Allin at 214 East 24th Street. #5B, NYC, N.Y. 10010 (212) 889-8334.

2. STOP is a cool band from here. The singer, Mickey, used to be in the punk rock pioneer band, The Rattlers. He has a famous brother who likes pizza. They did a record together on A.T. It rocks.

3. The PINK LINCOLNS from Florida played here. They are God. Another cool band is ENDANGERED FECES, from Queens, New York. Very funny. Very punk. The new SEA MONKEYS 10" record rules.

4. If ya wanna bother me with e-mail, it's ramones007@aol.com. Thanks to everyone who has written. Hello to my pal Kopper65, also on America On-line, who has a fanzine coming out called "Dislocated Hip". And if ya wanna bother Evan, and please do, his e-mail address is wo hop@aol.com. Send him sexy letters or sexy gifs, he says he loves those.

5. PLUG MYSELF DEPARTMENT: I have gotten lots of letters and such from people who want to see DESTROY TELEVISION. Since I can't afford to send out copies to everyone, my VCR's are on their last legs, the fact that I can't even afford to do any new ones right now, I have decided to put together a "Best of Destroy Television, Volume 1" for release on Go-Kart Records, a great label with some really cool acts. The guy who runs it, Greg, and his assistant, Clohe, are really cool. The thing should be out now, or very soon. Contact Go-Kart at P.O. 20, Prince Street Station, New York, N.Y. 10012 for more info.



I've hit an impasse with punk and I wonder if it's the same dilemma that causes most people to drop back into the mainstream by the time they hit 25. All my peers who were so hardcore 10 years ago have disappeared. I'm always the oldest one in the audience at shows, and even at 28, I feel ages older than the 21-24 year-olds who turn out among the hordes of kids.

And to think that Rich and I moved to Atlanta last year, thinking we'd have a peer group, since good touring bands come through here on a nearly weekly basis. But the scene I remember in Atlanta, 10 or 12 years ago, from driving down for shows (that by-passed Charlotte) is non-existent. Alterna pop college rock draws the consistent audiences and has a stronger following among the local slacker ranks. It's the only scene in Atlanta, even though it's lame as hell.

I don't have a peer group here, and I'm starting to wonder if that isn't the case in other cities and states, as well. Standing in crowds of 18 year-old, suburban, middle to upper class white boys is not my idea of a good time. Since when did we turn the scene over to a bunch of pampered brats? Maybe my peers of yesteryear dropped out because they couldn't relate to them, either. God knows I can't. I can't even take them seriously.

I'm sure it seems classist as hell, but I can't see the squeaky-clean types' participation as valid. Their efforts aren't even independent. Their parents bankroll their endeavors and buy their equipment and fund the pricey wardrobes — how fucking radical is that? How much angst or art or even original thought can come out of a cushy, safe, clean, white conservative suburb? Yet it's these same ruling-class sons who swagger around at shows and glad-hand like they're running for election, or like it's some country club soiree. They all claim to be Atlanta bands or Atlanta hardcore, yet none actually live inside the city's perimeter. They drive in from either the rich white suburbs or the scary redneck countryside, and I wonder exactly how punk appeals to either group.

Where are all the working class kids like those of us who comprised the first punk audiences all those years ago? And I really want to know why younger, working class, blue collar kids around here aren't getting into it now. Punk appeals more to OUR alienated, down and out, outsider perspective than it possibly could to a bunch of squeaky-clean preppies.

Pragmatically, I understand that few working class kids hang out in Little Five Points or go to many shows because they don't have the discretionary spending money that the shiny happy preppy-punks get from their parents. And the reality of work has a nasty habit of getting in the way. I remember arriving late or missing several shows because I couldn't get off work, even when I was 15 or 16. So I understand how hard it is to participate in any scene when you don't have any money or free time. It just makes me sad to see the punk movement, which began as a working class phenomenon, somehow translated into a white middle class phase, once hardcore hit in the early 80's. m is makes no sense. m e clean-cut types who turn temporarily hardcore are just going through the motions. Or they're attracted only by the prospects of violence. m ink about it. How radical could they be? How much could they possibly want to change? It was the status quo that punk rose to refute, which has lined their parents' pockets. How many of them can really reject that white bread life? Sure, they dabble in the scene for a short time, but inevitably, they go back to squares ville and pick up where big daddy left off. Maybe that explains where some of the mohawk maniacs of my age-group went.

Maybe I'm just expecting too much when I ask for a peer group of late 20's types who come from a working class background, and are totally self supporting now. Sure, I see plenty of folks my age in Little Five, where I work every day. But they're not my peers, with their khaki-mentality, or spouting materialistic, conservative rhetoric and wearing Offspring t shirts. I know we've got at least one set of peers. J. and Karen (of the excellent Another Pair of Shoes zine) in Minneapolis are so similar to us, it's like looking into a mirror. We were in heaven when they spent a week with us in July. We just don't get to see each other every day.

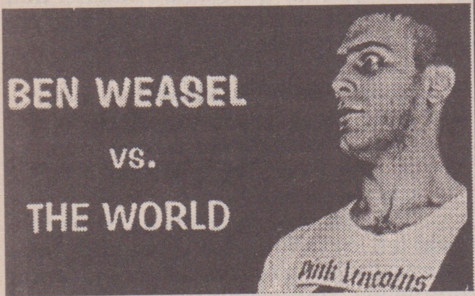
Do I have to move to Minneapolis or to the Bay Area to find a peer group? Are there any working class punk types who are over 25 left in any city? Does punk have to remain in the realm of the young, affluent, suburban kid, looking to walk on the wild side? Call me idealistic, but I remember how it used to be and who used to comprise the scene. As dissatisfied, ostracized, alienated working class outsiders, we embraced the punk scene to give the proverbial finger to the Establishment. We stood against the status symbol, big money materialism that seemed to rule the preppy normals' lives. Now to see these same preppy types take our music and treat it like a frat party totally turns me off.

Does anybody out there feel like Rich and I do, or am I just wrong? never see any letters to MRR from kids writing about how punk gave their misfit souls some refuge. Either you have this kind of mentality, or you don't. That's what made the connection for my age-group a decade ago. That was our password or secret handshake. Is it a new club now? Do rich, naive, suburban types have a place in a counter-culture? I want to know if I'm right, when I contend that their cushy, parentally-supported life prevents them from speaking our language. I don't believe it can be faked.

And I want to know if I'm wrong in my assessments. If someone can articulately defend rich kids' intrusion into the punk scene, please give it a shot. And someone please explain what kind of anger or aggression or dissatisfaction could possibly come from a family situation where there is plenty or too much of everything. Where parents are so eager to make sure their

little darlings are happy, that they support every whim and wish that crosses their kids' minds. What is there to rebel against? Or is it just for attention? Coming from where I did, I can't even imagine such life, but I see kids every day who are living in that silver-spoon world. Where could punk possibly appeal in that? I really want to know.

I can't give up on the punk counterculture. It's frustrating at times, but I've been involved too long to walk away now. I can't always get off work to go to all the shows, but I'll always identify with the scene and love both the music and the politics. I just wish other average-types would hang onto punk with the same tenacity that I have. We don't have to surrender our music to the privileged to use as a playground, and then forget)after it ceases to make them feel cool or dangerous.



"Fuck Chicago Homocore," I often say to people who ask (as well as to plenty of people who don't ask). "They're elitist, dictatorial scum."

"How would you know?" is invariably the retort I hear. "You've never even been to a Homocore show."

"Yes," I snap back, "and I've never been to a Mussolini rally either, but I think from the information presented it's safe to say that Mussolini was a jackass and so are the two yo-yo's who comprise Homocore Chicago."

So there. If you don't trust my well-honed instincts, I quote from the Homocore October/November 1994 newsletter (Volume 2, No. 8, subtitled "All Queer Punk Rock").

"Our next show is truly exciting. Happening on October 19th, 8 pm at the **Fireside Bowl** (2648 W. Fullerton), it is an **all-ages** show featuring **Los Crudos** (from the South Side), **Freemartin** (from Philly) and special secret guests Bikini Kill (from all over). It is with a bit of trepidation that we announce this show, since it could get too much hype for its own good. The Fireside is a small venue, and we are only going to be able to let a small audience in. The last time **Slant 6** played the Fireside, many people who had been long time fans didn't get in, while a zillion trendoid indy rock boys crowded the front of the stage. Perhaps that was ok for *that* show(although we didn't think so), but this show is very special to us and to many of our regulars. We do our shows for queers and for grrrls, and this show is no exception. Anyhow we are doing our best to make sure that the right people find out about the show, and that the hype factor is kept down, but we need your help. First, we are trying to do the publicity for this with word of mouth. This means if there is someone who ought to know about the show, tell them. Second, we send this newsletter to a lot of writers. If you write for some publication, please, please, please, even though you may want to, *please don't mention this show*, or at *least* be *extremely* cryptic, and make it super clear this is a night for queers and grrrls. I know this probably sounds silly to a lot of you, but believe you me - it makes a difference."

First of all, there is no such thing as a show getting too much hype for its own good. Okay, you disagree. But think about this: Los Crudos are neither queer nor grrrls. They ARE extremely outspoken on social issues. One of the things Martin (their singer) enjoys about the band is shoving his opinions into the faces of ignoramuses. Ten bucks says Los Crudos didn't know they were playing a gig at which only "the right people" were invited. Los Crudos and their friends have spent their whole lives being the WRONG people 'cause they're Latino. Martin is an intelligent, perceptive guy, and *twenty* bucks says that he finds the concept of playing exclusively to "the right people" totally nauseating.

Second, I myself have never been "the right people." Consequently, I'm disgusted by the implication that I'm not "right" enough to attend a *punk* show. Hence, I didn't go. I really wanted to see Bikini Kill 'cause I like almost all of their records and my friends who have seen them live all agree that they put on a great show. I could be a martyr and say I didn't go because the Homocore people made it clear that my type wasn't welcome. In reality, I didn't go because I wouldn't have felt very good about giving my money to the two Jackasses Completus who comprise Homocore Chicago.

But I'll bet three packs of Kools that Bikini Kill didn't know that their show had taken on the ambience of an all-white country club even before the show happened. I don't know Bikini Kill, but as I understand it, one of the joys of seeing them play is watching their singer verbally emasculate the tough guys in the crowd. Maybe I'm wrong. Maybe Bikini Kill are tired of humiliating the boneheads of the punk scene and they'd rather just preach to the converted. But I doubt it - they're too smart and too goddamn PUNK ROCK to take the easy way out.

Before I merge into the meat of this essay, I'd like to point out that the the two snobs at Homocore Chicago are at least on the cutting edge of punk rock trends; I'm already hearing everyone and their mother whine about all the boneheads who are showing up to gigs because of the resurgence of punk in the mainstream. You watch, if it hasn't already started happening, pretty soon many of our more thick-headed promoters will be setting up private little shows to assure that mainstream people, the WRONG kind of people, don't show up. Maybe they'll even screen potential patrons at the door; if you don't know the real last name of Green Day's first drummer, you don't get in. Mark my words.

Here's the problem with that kind of thinking: First of all, we were all dorky, clueless jerkoffs who knew about nothing but mainstream culture at one point in our lives. It's incredibly arrogant, ungrateful and snobby to deny anyone the same opportunities to get involved in the punk scene. Secondly, I don't know about your band, but I like *my* band to be able to play to all kinds of people from all different walks of life. It makes shows more fun and it makes us more money. If you go out of your way to discourage people who aren't already part of your clique from showing up to gigs you promote, you're not only severely narrowing your own cultural viewpoint (which only affects yourself) but you're selling the band short. Of course, if a band gives their permission to restrict shows, that's another story. But I sure as hell don't wanna restrict people because they're just not "the right people." My, how things have changed.

Almost three years ago, Screeching Weasel started a tour off by playing a show in Springfield, Missouri. After the gig, we were waiting to leave but we were being held up by a girl waiting for a ride; since we were staying at the promoter's house, we had to wait to leave until he closed the hall and he couldn't close the hall until this girl got picked up (unless he wanted to leave her out in the cold). When the girl walked into the other room to make a phone call, I made some snide comment about her Nirvana t-shirt. The guys in my band laughed. The promoter, David Dershimer, didn't. He told me that I really oughta think about the fact that if it wasn't for Nirvana, that girl would probably never have showed up to our gig. She would've never seen a true punk rock show put on by an independent promoter at a low door price with none of the usual rock club bullshit. I was humbled. He was right. The next time you wanna slam someone for just recently discovering a band you've known about for years, try to think back to when you were a clueless dork. Try to show people the same things that got you involved in punk instead of being a fucking snob like the creeps at Homocore Chicago. Before you get all arrogant, try to remember where you came from. And try to remember that the punk scene has incredibly strong roots. MTV, Rolling Stone and Warner Bros. cannot destroy that unless you let them. The punk scene will be around a hell of a lot longer than the current punk trend and you'll sleep better at night knowing you didn't force a bunch of potentially cool people out because of your own selfishness.

Naturally, you don't want violent boneheads showing up to your gigs. That's

why you have security (or if you're lucky, a crowd that will throw the jerks out themselves). And it's okay to ban individuals who have a history of asshole-ish behavior. But discouraging a certain group of people from coming to your gig when you don't even know them and you have no evidence that they're gonna fuck things up, well that's snobbery of the worst kind. So, fuck Homocore Chicago.

And in the mainstream punk world, things are getting weirder. Guitar World magazine wants the right to print a note-for-note transcription of Green Day's "Basket Case." Trust me, if you need a fucking transcription to figure out that song, you have no business picking up a guitar. Rancid and Sick Of It All (what a nice couple THEY make!) were spotted hanging out backstage with Madonna in New York (she later sent Rancid a nude Polaroid of herself with a caption above her bare body pleading with them to sign to her label. I'd be neglect in my reporting duties if I didn't mention that she also sent them a nice little care package on the road. This is, of course, what I've heard through the grapevine. Contact the U.S. Thugs for the real story). The Offspring, a heavy metal band from California, are being called a pop punk band and have sold over two million albums on Epitaph. Mykel Board was on Comedy Central's "Politically Incorrect" TV show alongside Garry Shandling's girlfriend and Rolanda!

If you thought Hank Rollins as a cop in a Charlie Sheen movie was bizarre, just wait until you see Joe King Queer as the wacky sidekick in the next Stallone flick. Things are weird enough that I wouldn't be surprised.

The bug has bitten and so many of my otherwise intelligent friends have been infected with the disease that it's starting to frighten me. They all know the history of mass signings of underground bands to majors. They know that 99% of those bands ended up regretting it. They are ignoring what they know to be true and for what? Because some jagoff who used to do a fanzine or play guitar in a straight edge band and is now employed by the jackals in the music industry is telling them they're the coolest thing since sliced bread? Jeez. I don't think the fact that some of my friends are acting like imbeciles will end our friendship, but it will certainly cause me to question their opinions on any and all subjects in the future.

I wanna make money as much as the next guy. I just wanna make it the way I've been making it for the past three years; by writing good tunes, putting out good records and playing good shows. It's really not all that complicated. For those of my comrades who would point out that the chances for long term financial security on an independent label are slim, I give you the Offspring (and you can keep 'em). And by the way, I have an interesting story about the Offspring. Seems they were unaware that my ex-band was indeed over and done with and they asked their booking agent to ask us if we'd open up for them on their next tour. I could've just told her that we were no longer a band and left it at that. Instead, I had to let her know exactly how much I think the Offspring suck and that they should be begging to open for *us*. That is called a bad business move. Fuck it. I've made a pretty decent life for myself despite all the bridges I've burned. I know the smart thing to do would be to try to get the Riverdales on an opening slot with the Offspring. The smart thing to do would be to ignore the fact that the Offspring completely and totally suck and concentrate instead on the fact that they're probably really a bunch of swell guys. But I hate doing the smart thing. In fact, like my father always told me, "There's a hard way to do things and an easy way to do things." It's been a constant source of disappointment to him that I've always chosen the hard way.

Please don't think I'm being a martyr for the punks. If MTV wants to play a Riverdales video, I won't complain. If KROQ wants to play one of our songs, that's okay by me. If someone wants to pay us an obscene amount of money to do the same thing in a huge hall that we've been doing for years in V.F.W.'s and warehouses, no problem there. It's just that schmoozing with the Offspring, or any other band I don't like, isn't REALLY the easy way, since I would be unable to control my mouth about it. Fuck it, we're all gonna become what we hate anyway. I'd just like to continue annoying the "right people" in the music industry while I earn my paycheck. Goodnight.

FAR ENOUGH

Adrienne Droogas

"The Slim Fast diet
is on heavy TV rotation
Vogue magazine's telling me
the new look is emaciation
so I starve myself to death
to feed your image."

I thought it was a great joke. It was totally fucking funny to me. I almost burst out laughing when I first saw it cuz I was so wildly amused. It was a picture of Kate Moss taken from some glossy magazine. Now, the idea and images of Ms. Moss is a big enough joke in and of itself. But in this particular case, the ad had Kate in a bikini looking like a starved prepubescent boy. What clinched it for me as an obvious moment of pure ridicule was that someone had written 'Jane, you fat slob, lose some weight!' onto the page. I laughed inside. I thought it was pretty clever. It seemed like a great joke. As the night wore on, I realized that it wasn't so fucking funny.

It was during the last Spitboy tour of the states and we had just finished playing a show and had finally made it back to the place we were crashing at for the nite. Everyone was hungry and I was putzing around in the kitchen, cooking up some potatoes and beans for a little midnite meal. The first thing to really catch my eye in the small kitchen was the photo of Kate Moss taped to the fridge. It made me chuckle, and then I went about my business of cooking for everyone. One of the women who lived in the apartment was helping me, showing me where everything was kept. I noticed that she was nibbling on a stalk of cauliflower, so I told her that I was cooking for everyone, not just the band. She sighed, stating that she wasn't hungry. Something in the way she spoke caught my attention. I told her that I had forgotten her name. She reintroduced herself. Her name was Jane.

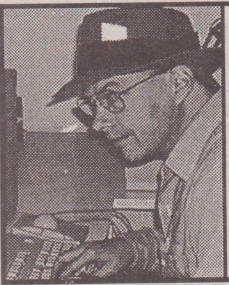
Taught to live up
to the starvation ideal
deny what is natural
in the desire for the unreal
as I starve myself to death
to feed your image

She and I began to talk as I cooked. I could tell that she was shy, wanting to be open and willing to share, but not feeling completely comfortable to do so since she didn't even know me. I just kept asking her questions, kept drawing her out, telling her things about myself until I could feel her reserve melting away. Then I asked her if she had written those words on the Kate Moss photo and she said yes. Then I asked her if she had eaten anything at all that day and she said no. My stomach began to clench into knots. I told her that what I was cooking would be done soon and that it would be totally great if she ate with us. She didn't look at me. She looked down at the floor and quietly said that she wasn't hungry. Suddenly, she reached over to a bag of cookies sitting on the counter and grabbed one, wolfing it down and then smiling at me. "See?" she said, "I ate something!". The pain in my stomach began to worsen. I didn't know what to say. Finally, dinner was ready and everyone filled up their plates except for Jane. We all sat in the living room, eating and talking with eachother.Jane was sitting on the floor next to me and I looked over at her, determined to make one more attempt at getting her to eat when I noticed a small trickle of blood trailing its way out of her nose. I stopped eating. I stopped chewing. All I could do was stare at her blood. She raised her hand to her nose and touched the blood and a short, choked laugh escaped from her. Then she stood up and left the room.

But size won't really matter
when a body is wasted away
and headstones on graves
never list a person's weight
as women starve to death
to feed your fucked up image

Talking with Jane was like talking to myself. Watching Jane was like watching myself. I have struggled for years and years to be comfortable with my body and to accept the cellulite, the rolls of fat, and everything else that comes along with being big. I have gone to sleep at nite starving and gone through days of barely eating. I have binged and hidden food, put myself onto weird diets, and done work outs that would kill Richard Simmons all for the sake of looking thin. I bought the media stereotype of women lock, stock, and barrel. And no, I am not going to end this with some 'now I love myself for who I am' type jargon because that just isn't the case. I still struggle. I still don't eat certain foods. I go to the gym and work-out almost every day. Maybe someday I will have a brilliant revelation and will learn to accept my body in all of it's glory. Sadly enough, I don't see that day coming up anytime soon.

Just lose a few pounds
I'll lose my fucking mind
just lose a few inches
I'll lose my fucking mind
just lose a little weight
I'll lose my fucking mind.



Lefty Hooligan

BEYOND DEMOCRACY

"Some people call democratic voting a 'means of expression.' It is that, but it is the poorest means of expression that I can think of. Isn't it more satisfying an expression to sing, or tinker with your car, or have a fist fight, or write on a wall, than to pull a lever? No, voting is a defensive weapon, not a creative instrument; it is something you use to make sure you don't get entirely fucked over by would-be dictators of any variety, but not something you build your life around."

Marvin Garson wrote the above in 1968, in the shadow of the San Francisco Diggers and their attempt to create a Free City. By the time you read this, I'll have spent a few minutes this last November defending myself against the xenophobic and anti-crime hysteria rampant in California by voting against Prop. 187 and 184, defending myself against the insurance companies by voting for Prop. 186, and defending myself against professional politicians by voting exclusively for third party candidates. (A salad of Peace and Freedom, some Greens, and a few Libertarians tossed in for flavor.) Yep, this Hooligan votes. But before you revoke my anarcho-commie-nihilist membership card, reread Marvin Garson. Voting is self defense, nothing more. It won't really change things, let alone bring about social revolution. When a woman kicks her would-be rapist in the balls, or gouges out his eyes, or slams the bones in his nose up into his brain, she doesn't expect her actions to end all rape. She's defending herself against a specific act of violence and violation. Nothing more.

Just as most women are interested in reshaping society so that self defense against rape is no longer necessary, I'm looking forward to creating a social system that goes beyond democracy.

Now I'm about to show my true, authoritarian colors you say. You suspected all along that I was a crypto-Leninist, ready to defend state dictatorship and terror. Mama Ayn Rand was right. Scratch a collectivist and come up with a Stalinist wanna-be every time. I have a copy of Bob Avakian's "Democracy: Can't We Do Any Better?" open in front of me right now. Having only temporarily slaked my thirst on the innocent blood of Larry Livermore, I'm sharpening my totalitarian fangs in anticipation of the Cultural Revolution to come.

Sometimes, I even scare myself.

Seriously, a thorough critique of democracy needs to encompass the ideology of and assumptions behind democracy, as well as democratic practice. Let's begin with a clear definition of the term.

The two crucial elements of democracy are universal suffrage and majority rule. John Birchers will argue that democracy is where 51% of the people can vote to take away the toothbrushes from the other 49%, a tyranny-by-majority that is the equivalent of mobocracy and, of course, communism. They go on to claim that the US is not a democracy, but a republic, where the Constitution, a system of elected representatives, and checks-and-balances afford protection to individuals, minorities, property, etc. I think this distinction splits hairs. I've never known a social democrat, or democratic socialist for that matter, who has not qualified the term democracy to include protection for individual and minority rights. And there are few folks in this country, whether mainstream Democrats or Republicans, who don't call the US a democracy. (Even die-hard Leninists argue against such "ultra-democracy," basing their workers' or peoples' democracies on democratic centralism, which insures that elected upper levels of power control the base.) Okay, so let's define democracy as majority rule with protection for individual and minority rights, and "one person, one vote."

This basic definition of democracy has been elevated to an absolute good. All any world crisis needs is a little democracy. People are massacring each other in Rwanda? Democracy is the cure. Folks are fleeing Cuba by the thousands on rafts? The solution is democracy. Haitian citizens are being terrorized, raped and murdered by the ruling Haitian military? Just restore democracy. Ideologically, democracy has become a panacea. That democracy does not seem to be taking root very well anywhere else around the globe, and that democracy hasn't been able to solve the US domestic problems of poverty, misery, rampant crime, social war based on class, race and gender, etc. speak against this ideological point, and for understanding democracy as fundamentally flawed.

Part of the problem with democracy has to do with certain assumptions that are imbedded within it's basic definition, among them "rights," "equality," and "individual choice." The notion that rights somehow exist by themselves, in the abstract, guaranteed either in nature, on a piece of paper such as the Constitution, or by God is mysticism, pure and simple. God doesn't exist, the Constitution can be ripped to shreds, and nature is not immutable, but rather constantly evolving. Rights are social constructs. They are what we, individually and collectively, are willing to assert and defend with any and every means at our disposal.

Equality is not something that evil socialists made up one day, on a lark. The idea comes out of the French 1789 Revolution, a thoroughly bourgeois revolution. But equal opportunity is a joke when powerful individuals and social institutions embody discrimination against minority races and genders. Equality before the law is similarly flawed. To paraphrase Anatole France, the law in its majestic equality forbids both the rich and the poor from sleeping under bridges, begging on the streets and stealing bread. And the attempt by vulgar socialists to champion a "true" leveling equality falls short precisely because individuals differ in abilities, skills, talent and intellect, not to mention needs and desires. Note that I said differ. Difference does not need to boil down to hierarchies of superiority and inferiority. In an ecological community, say a rain forest, there is no equality between the various plant and animal species which comprise it. Indeed, there is no equality between one tree and another of the same species under such circumstances. The term is meaningless. Each individual of a species and each individual species contribute to the biological community as a whole, and have a place in that whole. The community benefits when both cooperate *and* compete. And the community is diminished when either is destroyed.

Community is precisely what suffers from the notion of individual choice. The foundation of democracy is the concept that people are discreet, atomized units, the sum of whose individual decisions constitute what society is at any given moment. The consequence of this approach is to alienate the individual from any sense of community, any sense of belonging, because in fact the whole is always greater than the sum of its parts. The relation and interaction of part to part, the social organization between one

person and another is what is missing from the above equation based upon individual choice. The social structure of and sense of belonging to a community is what the emphasis upon individual choice erodes.

At this point, it is common to hear a paraphrase of Winston Churchill's line that democracy is the worst possible political system, with the exception of all of the others. This is the ideological negative of "democracy as panacea" mentioned above and together, they form democracy's ideological justification. Ultimately, what this ideology does is make democracy into a fetish. Democracy has its problems according to this negative assertion, but it's the best available political system, so there really isn't any other choice. To this way of thinking, a woman should first try to have a democratic meeting with her rapist; a problematic solution that nevertheless is better than disabling, crippling or killing her assailant. Bullshit. Taking whatever measures are necessary to prevent being raped, up to and including killing the scumfuck rapist, IS the best solution under the circumstances. In any given situation, there are always a variety of processes that can be used to resolve problems, conflicts, difficulties, whatever. To automatically assume that democracy is the best of a poor lot or alternatively a cure-all, in other words, to fetishize democracy, is simultaneously to drastically limit the available choices.

The practice of democracy has been problematic as well, beginning with its historical role in the modern world, appearing in its present form as it did out of the English, American and French revolutions of the 17th and 18th centuries. It is no coincidence that universal suffrage arose simultaneously with universal military conscription. It is no coincidence that democracy's destruction of traditional communities occurred simultaneously with democracy's glorification of the nation-state via patriotism. It is no coincidence that democratic individualism developed simultaneously with capitalist individualism. And it is no coincidence that the powerful democratic nation-states of the west were simultaneously identified with exploitation, colonialism and imperialism. Democratic practice has some potent transhistorical problems as well, that Marvin Garson summarized quite effectively:

"The democratic process is in fact painful and boring for all but the few who are so skilled in the game that they find it exhilarating regardless of its content; everyone else looks for excuses to stay away. This means, of course, that power falls into the hands either of faceless bureaucrats or of 'groovy' revolutionaries who govern by decree 'in the true interests of the people.' Once again: how can you run a society democratically if people don't WANT to 'participate in the decisions that affect their lives'?"

Need I say more?

Of course, you know I will.

Garson's insistence that impeccably democratic process is "a stone drag," even when it guarantees individual and minority rights, "the right to establish caucuses and factions, and the right to strike" overlooks an important point. Emma Goldman got it right when she proclaimed that virtually all social and cultural advancement along the lines of creative expression, freedom, mutual aid, etc. has been due to the initiative and persistence of courageous individuals and minorities. Specifically, individual rights and civil liberties do not exist apart from the individual and collective initiative to assert, protect and extend them. Yet democracy, as a process, discourages and stifles individual and minority initiative. When Rosa Parks decided not to give up her seat and go to the back of the bus in Montgomery, Alabama in 1955, she didn't consult with the democratic process of the leading black civil rights organization of her day (the NAACP, which would have told her "not to rock the boat"), nor did she consider the larger, southern white American democratic process (which would have lynched her). Instead, she probably said to herself: "It's not fair, I'm tired, it's been a long day, I'm not getting up." Her individual refusal is one of the main reasons that the US had a civil rights movement in the late '50's and early '60's.

Alright, enough grumbling. So, what's my alternative? In a word, community.

Prior to the emergence of western democracy and capitalism, community was the norm for most people. And yes, some of these pre-capitalist communities possessed democratic features. Karl Marx's hope in the democratic Russian peasant *mir*, Petr Kropotkin's praise of democratic structures in the Medieval free city, and the democracy of the Iroquois Confederacy which American colonials emulated in forming their own governments even while they decimated the natives; these examples would appear to be an argument against my harangue against democracy so far.

Democracy in these pre-capitalist communities never had social hegemony, which is to say that democracy was only one small part of how the overall community operated. Familial/clan/tribal structures, friendship and fealty, ritual and ceremony, gossip and taboo, even dictatorial institutions existed side by side with democracy. This internal diversity was pre-capitalist community's strength, which saw most social decisions made outside of meetings and Robert's Rules of Order. Similarly, it is possible to imagine that in post-capitalist communities, one's produced out of working class social revolution, a similar mix of elements will prevail. The desire first is for other social-political forms and processes, long impoverished by democracy and capitalism, to come to the fore so that post-capitalist communities resemble pre-capitalist ones in their diversity.

But the emphasis here is upon communities that are post-capitalist; that have abolished wage labor, eliminated economic scarcity, transcended class society, smashed the state, torn down all national boundaries, and destroyed capitalism. You know, achieved communism. The notion of "from each according to ability, to each according to need" has absolutely nothing to do with the puerile "equality," the sharing out of misery and scarcity so common in the Third World under the name of "socialism." What I'm talking about here is what the SF Diggers called a post-competitive, comparative society, a Free City where, to paraphrase, everyone has what they need to do their thing. Apart from looking back at pre-capitalist communities, the earliest of which Marx called "primitive communism," for clues as to how such post-capitalist communities might function, no instructions or blue prints are available. Certain features may very well display, say, both democratic and dictatorial aspects simultaneously, as with a society run through impeccably democratic workers' councils that act to dictatorially socialize private property and corporate wealth. Other features might resemble Garson's Free City "revolutionary gangs," or his "inchoate underground of people who take pride in doing good work" in every industry that Garson sees as keeping a highly automated, post-scarcity economy running. Ultimately, the future for post-capitalist communities, if one exists at all, will not be predictable. The emergence of new, unexpected social and political forms, what Murray Bookchin is fond of calling "forms of freedom," will be a principle virtue of such communities.

Had enough of this rant? So have I. Marvin Garson's essays are hard to find. They were reprinted in a large compendium of '60's countercultural clippings and a couple of smaller anthologies of New Left writings that are all out of print. Check a used book store, or the library. More info on the Diggers can be found in Emmett Grogan's book "Ringolevio." Next issue, back to the news...

I'm gonna be direct here. My column is getting shorter and shorter because I have to struggle to find records. Believe me, I buy everything I can but I need some help. If you've got a release that you fear might be rejected from the normal review section, put my name on it and it might end up here. If you don't someone else might grab it. A few people

have started to send things my way and it's greatly appreciated. Remember though, I only mention things I like. It's better for both of us that way.

HAVOHEJ's full-length snuck its way into the regular review section recently but their new "Black Perversion" 12" didn't quite make the cut. That doesn't mean that it's not one of the most phenomenal records of modern time though. The title track is an epic journey into darkness, venturing into areas few bands would dare tread. It's so awe-inspiringly evil it has to be heard to be believed! The remaining two songs are nothing less than amazing, staying closer to the style of the band's previous releases. Not for the faint at heart. (JCS Records, 106 Brewster Square #219, Brewster, NY 10509)

Can't figure out why Tim rejected it, but the split LP with the now-defunct PLUTOCRACY and Relapse grind heroes PHOBIA is out. It's a brilliant live recording of both bands doing the deed sometime last year. Pulse-pounding, mucus-spewing action with more voices than Barney Rubble and music that would scare off even the most persistent raver. Easily the best release by both of these bands. Snag one before they're all gone. (Misanthropic, 20792 Colima, H.B., CA 92646)

NYCTOPHOBIC's "Negligenced Respect" EP (MMI, c/o Markus Woeste, Heerstrasse 77, 58553, Germany) has more of a death metal influence than their live split with AGATHOCLES, but it's still 90% grind. Scorching, lightning-fast chaos with high and low vocals alike. Why do I feel like I've written this before?

After starting off with a 7 minute snoozer, ASPHALT's "357 Knockout" CD picks up the heaviness and power we've come to expect from Dark Empire bands and proves to be quite a formidable disc. Alternating between slow and torturous dirge and heavy-duty, moshy stuff, ASPHALT manages to remain distinct in both arenas by keeping away from the formula stuff and throwing in their own twists. Vocals switch between moshcore growls and MELVINS impersonations. Give it a listen.

Speaking of the MELVINS, Joe Preston can honestly say he joined a slower and heavier band when he teamed up with EARTH. Their new EP's, "Orobus" and the one-sided "Methadine," are dirge to the highest degree- excruciating, instrumental numbers that are slower than a kid eating brussel sprouts. They're the VIRULENCE for the nineties. There's no address on the EP's but their other stuff was on (Yikes!) Sub Pop.

TOADLIQUOR's LP has been floating around for a while but I only recently got ahold of a copy. It's masterfully crafted power sludge not entirely unlike GRIEF. If you want slow-mo metal dirge that just plain kicks ass you won't be disappointed. (Soledad, 120 State NE #236, Olympia, WA 98501)

LEGION OF SLEEP put out a catchy little EP entitled "Quest Of The Moon Breed." It's a semi-tongue-in-cheek slab of crushing technometalcore. "Mares Of Night" is a forehead-pounding, overly-theatric number that's really ...fun. I can't explain why. "I Felt It" is definitely more vicious. (Ice Records, PO Box 2, New Haven, CT 06501-0002)

Last but not least, there's a new split EP by (MAN IS THE..) BASTARD NOISE and BIZARRE UPROAR. It's seven inches of industrial screechings and thumpings. Sorta like a long distance call from a broken washing machine. It's definitely a mood thing. Supercool packaging too! (BASTARD NOISE, PO Box 164, Claremont, CA 91711-0164)

P.P.S. The guy from Screeching Weasel played an SG, but they were still cool guitars.

That's actually the end of last month's column, not the beginning of this month's column, but it didn't see print last month on accounta i had one of my Spaz Attacks and made Tim take it out, even though doing so completely undermined the entire payoff of babbling about the Gibson SG in the first place (the Fit in question was brought on by four people in as many weeks asking me if i hated Screeching Weasel. When i replied to the contrary, all three then responded with words to the effect of "Oh, so you just hate *Ben* Weasel, huh?" This was a particularly bad scene, because, following these allegations, Duty and Honor forced me to cough up The Six Words O' Doom. You know the six. The six words no punker worth his weight in white-out wants witnessed. *These* six: *"No, i, uh, LIKE Ben Weasel"* [i do believe these six words run second only to *"Ow! Not so deep, Billie Joe!"* in the All-Time Punk Rock Six-Word Nightmare Utterance department] [and believe you me, it was rough orational sleddin' indeed — chillingly reminiscent of the episode of *Happy Days* where {fellow Badger Stater} Fonzie has to admit he was wrong, but can't quite get the word "wrong" out intelligibly, thus spends half the show emitting sounds that would have sounded not at all out of place on that Jad Fair / Daniel Johnston LP from a few years back]). Later, of course, i realized that i had overreacted (i mean, if people think we hate each other, *who cares?* It's good for business!), but i didn't feel like callin' Tim up again like an old woman and having him put the P.P.S. back, so it was necessary, in the interests of intra-Midwest geographic feudalism (i heavily support intra-Midwest geographic feuding, by the way, due to the fact that, historically, any geographic feud a Midwesterner has found himself embroiled in has generally been of the "We Midwesterners are better than You Californians because we are fucking rugged let's-roll-up-our-sleeves-and-get-our-face-to-the-grindstone he-men and you're all a bunch of tofu-eating slacker-ass pussies" variety, and feuds of this nature are a lost cause. For *us*. Regardless of how eloquent [or, more importantly, how *manly*] our hard-workin' no-nonsense Midwesterner arguments may be, when January rolls around and *we're* standin' outside shovellin' the driveway with booger icicles hanging out our collective nostrils and *they're* playin' whiffleball in the park barefoot, they kind of got us dicked [however, contrary to popular belief, We Midwesterners actually *are* intrinsically better people than Them Californians {or anybody else who's got it soft thermally} simply because we senselessly endure long stretches of bitter cold and hopeless isolation; therefore, when We Midwesterners die and go to Heaven, we all get jobs drinking malts and making out with riot grrrls. When Them Californians die, the best gig they can hope for in the hereafter is pulling weeds and cleaning venetian blinds. Suit yourselves. Ah, but i egress]. Intra-Midwest Feuding, however — such as the long-standing Wisconsin vs. Illinois thing [or, more accurately, the "Whole Of The Midwest vs. Illinois {The Hole Of The Midwest} thing"] — are good for our local economy because *the pussy Californians are not even invited to participate!* They just hafta sit in the park and watch us as we merrily cream each other with snowballs. *Hey, do you know what a "facewash" is? Snow is good food! Especially the yellow stuff! Dog piss? Hell no, it's Honey Lemon! Organic to a fault!* Thus do we sustain our own Feudal Culture and thereby progress as a region, WITHOUT the help of mangy coastal types! *"Don't need your dick to fuck,"* as Bikini Kill so succinctly put it! Uh, my point is *what* again?), to include the expurgated passage at the beginning of this month's column. Of course, now that i have more or less divulged my hidden agenda for promulgating superficial Midwestern discord, i'll probably have to essentially abandon the practice because you, like Einstein, now know too much. Guess i'll hafta find me some new dildoheads to pick on.

(pause for dramatic effect; brief set change from last month's column to this month's column. Lights dim, indicating inter-column changeover. Lights and curtain rise. Usher discreetly cuts the cheese)

As of 5:40 PMCDT 11.6.94, *Ninja* zine kicks ass on *HeartAttaCK*. It's not even close, fucker. Even though the cutting edge literary brainchildren at *Ninja* have yet to print and respond to my letter *("Dear Ninja Zine: In a fight to the finish, who would win — a ninja or a samurai? Regards, Rev. Nørb")*, *Ninja* breezes to the Checkered Flag Of Comparative Cool simply because it isn't produced by dry, whinin'-ass emo

pukes, which is becoming an ever more important consideration as the nineties wheeze onward. A notch or two below *Ninja* (yet still a rod, a furlong, and a hearty Hi-yo Silver above *HaCK*) is *SPIN*. Like *Ninja, SPIN* also declined printing the one letter i sent them (after purchasing the debut issue, i dashed off a postcard to publisher Bob Guccione, Jr., asking him if [*Penthouse* magnate and *SPIN* sugar daddy] Bob Sr. chose the name *"Spin"* simply because it was "nipS" spelled backwards. I mean, no, this doesn't keep me awake at night like the ninja-samurai thing does; all the same, though, if *Pro Wrestling Illustrated* was good enough to print my letter about the Crusher [1986, i think — the one with the Rock'n'Roll Express {puke} on the cover], i can't imagine how some lowrents like the Gucciones could opt to discard my correspondence unless they were intentionally avoiding the issue). Unlike *Ninja*, however, *SPIN* sucks totally. I know this for a fact *because i get Spin every month* (THIS IS NOT A HALLUCINATION! THIS IS NOT AN IMAGINARY STORY!! THIS IS THE STRAIGHT SHIT!!!) *SPIN* is delivered to my fucking doorstep like *clockwork*. Has been for i-don't-know-how-many years. Not sure why. At one point in time, my ex-roommate — who shared both mattress and mailbox with ol' Faithful Narrator here — was in the throes of some type of high-fever she-delirium and popped for a subscription. She's gone, but the mags keep *coming* and *coming* and *coming*, like Ron Jeremy caught in some kinda fucked-up tape-loop or something. There is *no fucking way* that she could've purchased a subscription of this duration; their stoopid magazine has been jammed into my mailbox for *years*. I figure either A) they send copies out to anyone whose address they have because it makes their circulation figures look more impressive, or B) they know where i live, and they are slowly trying to lower-case a) drive me insane, lower-case b) co-opt my punk rock integrity by exposing me to harmful thoughts and opinions, or lower-case c) drive my fucking blood pressure up so high my head explodes like a ketchup packet strategically placed under Ann Wilson's toilet seat because they know that i know the thing about "Spin" being "nipS" spelled backwards and they need my ass neutralized. Now, i fucking KNOW what you're thinking: *Dipshit, don't even look at it. Take it out of the mailbox, keep it folded in half with the back cover vodka ad facing out, take it upstairs and toss it directly in the junk with the rabbit turds and stiff, yellowed Kleenex. Get thee behind me, Santa! Do not pass Go, do not add 200 points to your diastolic pressure.* Thing is, though, i *can't*. It's not so much my own morbid curiosity that drives me month after month into this maddening Pandora's Box of Wrock'n'Wroll Wrongness and Horror (sure, everybody likes gawking at a good train wreck now and again, but one glimpse of their cover shot of Perry "I Am A Man Both Talentless AND Ugly" Farrell with his shirt off was more than enough to hammer home the point that, *fuckin-A, even I hafta draw the line somewhere as regards the permissible boundaries of taste and decency!* I mean, that's not just a train wreck — that's a train wreck with fingerless, noseless lepers selling head cheese and nazis boiling live bunnies in peanut oil on the sidelines! Frigging ICK!) (as a post-Farrell safety precaution, however, i now rip off and discard the cover of the magazine the instant i get it upstairs); what sends me hurtling headlong into this veritable Venus Fly Trap of Hate again and again is that, like most other petty, vindictive American males, *i simply cannot pass up using something for free that i suspect my ex-girlfriend has paid for.* Hey, nobody said owning a wiener was easy. Anyway, the writing in *SPIN* is a little better than that generally found in *Ninja*.. Byron Coley's things are always good, and the back page guy who's supposed to be funny *is* a rather droll fucker at times. I have also come to the conclusion that the "A Year In The Life Of Rock &Roll" guy is, unfortunately, a really good writer. Luckily, he's also engaged (or married to) one of the Breeders (this was obviously the downside of the unholy pact he inked whereby Satan granted him his writerly prowess. I dunno about you, but if i gotta choose between writing for *MRR* like all the other low-brow chumps of my general ilk or writing for *SPIN* with a few-brows-higher ilk of chump and waking up every morning with one of the Deal sisters' drool on my shoulder, it's *MRR* by a landslide). Everybody else who writes for *SPIN* sucks and is lame and should be pelted with used hot dogs and buns at every available opportunity. And you wanna know WHY they all suck? Shit, this is so easy i can do it without calling anybody a fag: *They suck automatically, just by writing for SPIN.* Whatta Deal (er, sorry. Didn't mean to rub it in)! The crux is as such: if you write for *SPIN*, people automatically assume that, in some way, shape, or form, *you know what you're talking about.* If you write for *Maximum RockNRoll*, however, people automatically assume that you *DON'T* know what you're talking about (in all bare-faced honesty, i can think of no other publication of any sort where the opinions of the contributors are universally held in such low regard [uh, except, now that i think about it, *HeartAttaCK* and *Ninja*]). Therefore, any point i (or any other half-ass punk scribe in this already-composting two-dollar handful of wood pulp and creosote) make in these pages as regards rock'n'roll will be advanced, accredited, validated (sorry, wrong letter) and amassed into the burgeoning body of rock'n'roll theory (or not) *sheerly on the basis of the strength of the argument put forth and the inherent correctness of the arguer's vision.* Whereas any point put forth in *SPIN*, regardless of how utterly horseshit it is, *is AUTOMATICALLY valid* — just by virtue of it being in *SPIN*. Now, on the surface, this appears as though it is merely a case of ol' Lowly Worm here begrudging the unctuous, thesaurus-thumping tabloidal jerkoffs their position of leverage and privilege. Ha! It is not! What i take issue with is the fact that *all these geeks write as if their opinions ARE automatically valid just by virtue of being printed in SPIN*; that is to say, they write as if their opinions *are not subjective opinions at all*, but empirical truths, grounded in objective reality. That's *bullshit*. These fuckheads do not know *shit*. If they *kneweth* shit, they would write like this: *This is my opinion, AND FUCK YOU, IT'S RIGHT.* Since they knoweth *not* shit, they omit both the opinion part and the *"FUCK YOU, IT'S RIGHT"* part, leaving only the parts where they get to dashingly impress all the chicks with their dazzling wit (how exactly the reader is supposed to make the leap of faith that allows one to actually believe that someone who writes for a magazine that named the completely devoid of merit SMASHING PUMPKINS "1994 Artist Of The Year" [and featured that Washington Irving-lookin' singer of theirs on the front cover] has their wits about them whatsoever is never made clear [they *are* all dashing bastards, though — i give 'em *that*]). Not only that, but, come on, these fuckers are just *squares.* Anything cool that they now listen to you were probably listening to years ago, anything that they were listening to before you is probably stupid, and anything they might be right about they'll just denounce in a few years anyway, so fuck 'em. Unfortunately, the point in time where one could look at the new *SPIN*, shriek *"Yuck! Perry Farrell shirtless!"*, toss it in the garbage and have done with it is now past us, as *SPIN are now starting to talk about punk rock.* NOT "talking about punk rock" as in Green Day, the Offspring, Bad Religion, *et al*, but "talking about punk rock" as in the Dickies, the Buzzcocks, Fear, SSD. In other words, it is now "hip" for these fucking infidels to take in vain the names of bands *they completely thumbed their noses at for over a decade.* Up until now, punk was silly, trivial, laughable. NOW it's this BIG, IMPORTANT thing that BIG, IMPORTANT ROCK CRITICS can converse bigly, importantly, and fluently about. Two years ago, of course, it wasn't important to know anything about the punk scene other than that's where some BIG, IMPORTANT Alternative Rock bands first cut their teeth, whatever the fuck that means. Nowadays, y'open up *SPIN* and they got fucking punk rock trivia tests, wherein halfwits get to match punk wits with post-Gurewitz rockcrits. Needless to say, in the interests of science, i took *SPIN*'s "P[unk]SAT" test [*Volume 10, Number 8, November 1994.* Cover's gone, can't rightly recall who was on it. Some fuckheads or 'nother]. The examination went as follows:

1. The Offspring's smash hit "Come Out and Play (Keep 'Em Separated)" sounds uncannily like the song "Bloodstains" by a southern California band with a hazardous-sounding name. Who were they? [A] Agent

Orange [B] Chemical People [C] Poison Idea [D] Toxic Reasons [E] Toxic Shock. (answer: A, but anyone whose mind is so unoccupied that it can actually remember, differentiate, or emit theories involving songs as bland, unmemorable, and unremarkable as the Offspring's must have a significant amount of vacancies in the ol' Brain Hotel. +1)

2. On their song "Nitro," the Offspring use a "whoa-whoa-whoa" choral vocal style that was pioneered by what East Coast group? [A] Coasters [B] Drifters [C] Misfits [D] Naked Raygun [E] Platters (answer: Um, i guess London *is* technically on the East Coast, so it's a trick question: *[F] The Jam.* Say, Prof — out of curiosity, how much did you pay for your copy of the "Beware The Misfits" 12"? I paid $4.50 for mine in 1981. I'd like to come over and look at yours someday, since you *are* a goddamn *tuned-in* bastard. +0)

3. Bad Religion is one of the longest-running SoCal punk bands. Members of Bad Religion were in which southern California hardcore bands? [A] Fear, Germs [B] TSOL, Angry Samoans [C] Bad Brains, Reagan Youth [D] Suicidal Tendencies, X [E] Circle Jerks, Redd Kross (answer: must be E, cuz everybody knows Greg Hetson was in the Circle Jerks. Fewer people are aware that he was in Redd Kross when Redd Kross were Red Cross, which is, i hope, what this dipshit is alluding to. Even fewer people are aware that Hetson was the actor who portrayed sweathog Arnold Horshack in ABC-TVs "Welcome Back, Kotter." +1 for correct answer, +1 for spelling check)

4. In 1983, on their second album, Bad Religion added keyboards to their lineup and were widely viewed in the punk scene of the day as "sellouts." What was the name of that record? [A] Brain Salad Surgery [B] In-a-Gadda-Da-Vida [C] Into The Unknown [D] Into The Void [E] Machine Head (answer: C. My offer still stands: you send me a blank tape and return postage, i tape you my copy. The real sad thing about the album is that, bad as it was [and it was *bad*], it was better than any of Bad Religion's "back to punk rock, fellow business majors" records which followed it. +1)

5. Spike has heard that the 1982 album "Milo Goes To College" is a seminal influence on all the new pop-punk he and his friends love to mosh to, but a bump on the head from an uncaught stage-dive the night before has caused him to partially lose his memory, and he can't remember the name of the band that recorded the LP. When he heads to his local record shop to purchase it, what group should he ask for? [A] Adolescents [B] Ancestors [C] Co-Dependents [D] Descendents [E] Independents (answer: Why, D, of course. Good gravy, i'm suddenly taken aback. This seems like a *very* good question, not motivated by greed or avarice or a desire to suddenly appear "hip" to the crazy new punk rock sounds of today's modern youth for ersatz rockcrit brownie points *but by an actual love of and interest in the music in question.* +0, i shan't take a point for this)

6. After Milo left the band, former members of the aforementioned group formed another band, which has recorded eight albums before recently signing to Interscope. What is the band's name? [A] All [B] Biz [C] Cheer [D] Fab [E] Tide (answer: Oh, *now* i get it. All got signed, so *now*, after 16 years of eating ramen, sleeping on floors, shaving their heads with Bic disposable razors in peoples' bathrooms and being *totally ignored* by the mainstream music press, their umpteen-album musical history is SUDDENLY a relevant topic for scholarly discussion. Fuck you *and* the whores you rode in on. +1 cuz the answer is A, +1 cuz i want my point now for question #5, and +1 cuz once i was talking to Dix Denney [i think] and he told me how he went to a Black Flag practice when Bill Stevenson was in the band, and there was some rock-mag journalistic bottom-feeder type there waiting to do an interview or something, and Bill took an immediate dislike to the guy and, as the story went, whipped one of his log-like drumsticks directly at the rock critic guy's head without missing a beat — connecting squarely and sending the rock guy scurrying from the premises, never to return. Methinks the querent should tattoo a big fuckin' bullseye on his forehead, and i apologize to all carp for lumping them in with the mainstream rock press.

7. On the album "Punk In Drublic," the band NOFX does a song called "Punk Guy," in which there's a lyrical reference to being "more PC than Ian." What famous Ian are they referring to? [A] Ian Astbury [B] Ian MacKaye [C] Ian Gillian [D] Ian McCulloch [E] Ian Dury (answer: Fuck that. The whole song is about me. "Straight out of Green Bay, Wisconsin," that's what he says. I'm straight, and i'm outta Green Bay, Wisconsin. See, that proves it. That song by Sloppy Seconds, "Human Waste" — that one's about me, too. "The world is a wasteland, from Green Bay to Graceland." That means it's about me. Ask around. Oh, and that band Green Day — *all* their songs are about me. They changed their name from the Swine Children or whatever it was to Green Day because all residents of the fake [East] Bay Area envy all the residents of the real [Green] Bay Area because the real Bay Area still has a professional football team, as opposed to Green Day's hometown of Oakland — a jerkwater burg apparently not as cosmopolitan as Green Bay, thus unable to sustain and nurture an NFL franchise. When Oakland *did* have a football team, we kicked their ass 33-14 in the Super Bowl. I forget the question. I'm sure it was very relevant, since it was about NOFX. +0, but *SPIN* buys Max McGee and his stewardess friends' next round)

8. In the same NOFX song, the protagonist "jumps similar to Springa." Which East Coast hardcore band did this Springa sing for? [A] SDS [B] SOA [C] SSD [D] SSL [E] SST (answer: C. SSD would have been the worst Boston hardcore band of all time, had not some enterprising knucklehead invented Slapshot. My current theory posits that hardcore's death came in three distinct stages: Youth Brigade's late '81 "Welcome to Washington" ep was "hey, i've been shot!", SSD's '82 "The Kids Will Have Their Say" LP was "MEDIC!", and the first Suicidal Tendencies LP (summer '83) was *Taps.* Springa's new band, the Hedonists, are so bad they make SSD look like fucking Teengenerate. +1 for correct answer, +1 for this dimwit's failure to ask a *real* trivia question such as one involving Dave "Down By All" Smalley being one of the be-leathered hardasses running up the steps of the Capitol on the "Kids" LP)

9. In 1985, Springa's band combined hardcore with metal. What was the name of that album? [A] Back To The Known [B] Break On Through [C] Break It Up [D] Into The Unknown [E] Lick It Up (answer: C. Yeah, he was a man of many talents. Could you work in a question involving the lyrical brilliance of "Get It Away" sometime? +1)

10. British hardcore, which was typified by a wall of noise, enormous rooster mohawks, and spiky leather outfits, thrived from 1979 to 1983. Which of these bands does not belong? [A] Discharge [B] U.K. Subs [C] Exploited [D] GBH [E] Rancid (answer: B, because i actually paid money to see the U.K. Subs. And, whoa, gosh, did Charlie ever have an enormous rooster mohawk. Uh huh. Big mohawk. Real big mohawk. Mohawk, mohawk, mohawk. He was always into that mohawk shit. Ask around. *Waitaminnit, whaddaya mean the answer is "E?" What are you saying? That Rancid aren't from England??? Fuck you, ya poseur!!! I hope they clobber you with a 40-ounce bottle of some type of alcoholic beverage!!* +0)

11. Billie Joe wants to do a Dickies medley as part of his band's encore. What TV-show theme song do they have to learn? [A] The Banana Splits [B] The Brady Bunch [C] The Mary Tyler Moore Show [D] Peanuts [E] Peter Gunn (answer: Dipfuck is attempting to be clever by parading his vast knowledge of punk in front of witless schmoes who think he knows his shit. In his haste to impress us all with his encyclopedic punk knowledge, what Dickies TV-show theme cover besides "Banana Splits" is he forgetting? [A] Gigantor [B] Gigantor [C] Gi-gAAA-AAA-AAn-tor. minus 10 for Dipfuck, +1 for me, +5 for my band's drummer, Paul #2, because a couple years ago, he bought Stan Lee's long-sleeve "Killer Klowns" European tour shirt off his back for $20 when the Dickies played Green Bay. We saw the Dickies last week, got to talk to Stan, and he remembered selling the shirt to Paul (he recalled the show and how Leonard chipped his tooth on stage [i speak quite literally: Leonard chipped his *one tooth* on stage]), and was pissed 'cause he never got hold of another. Paul is wearing the garment on our "Grilled Cheese" 45, so i kinda figure, you know, Stan has Iggy's "Raw Power" jacket, Paul has Stan's shirt, someday Ig will have my Antler Helmet)

12. Fill in the blank. Green Day is to the

COLUMNS

Buzzcocks as Pennywise is to [A] Bad Religion [B] Bank of California [C] Christian Death [D] Pound Foolish [E] Poor Richard (answer: fuck if i know. This whole question seems to be predicated on the ludicrous notion that Green Day sound like the Buzzcocks. Anyone who thinks that is a fuckhead. Green Day sound like *Eater*. The *Fastbacks* sound like the Buzzcocks. Know-nothing idiots will never figure that out because Eater have a thin, crappy guitar sound and Green Day have a big, fat guitar sound — and the Fastbacks have a female vocalist, not a male vocalist like the Buzzcocks — but in any way that really counts, Green Day IS Eater, and Fastbacks = Buzzcocks. Think about it: if Green Day *were* analogous to the Buzzcocks, *they would write songs where the choruses repeat*. "Basket Case" would go *"Am I just paranoid, am I just sto-wo-wo-wo-wo-wo-woned? Am I just paranoid, am I just stoned?"* A songwriter who writes repeating chorii is going for an *entirely* different effect than a non-repeating-chorii guy. Anyone who thinks Green Day sounds more than superficially similar to the Buzzcocks is out of the scene, *plus* i'm going to suplex them. +0)

13. Wattie wants to hear one of Green Day's influences but he's short on pocket money. He could buy a brand-new Rykodisc reissue of the Undertones' eponymous first album, which sells for $11.99, or a used copy of the Buzzcocks' "Singles Going Steady," which costs $5.50. He already has $1.32. How much change does he need to beg for if he steals the Undertones record and transfers the $2.99 sticker from Social Distortion's "Prison Bound" on the Buzzcocks'? (answer: No one wants to shop at a shitty record store where the clerks are imbeciles who wouldn't notice a $5.50-to-$2.99 price sticker switch. If you pulled that shit at the record store i shop at, not only would the helpful, friendly, knowledgeable and informative staff notice it in about point-three seconds, but Time Bomb Tom, store manager, would haul your ass outside, beat you to a bloody pulp, then make you give him a quarter so he could call the cops. If you think i'm kidding, come on up to Green Bay and give it a shot. I'll sport you the quarter. +0 'cause i abhor violence)

14. All three members of Green Day are 22 years old. If you took their total age and subtracted the age of Maximum RockNRoll publisher Tim Yohannon, what would be the difference? [A] one year [B] more than five years but less than ten [C] More than ten years but less than twenty [D] thirty years [E] forty years (answer: Fuck Tim, he gets all the coverage in *SPIN*. Fuckers won't even print my letter. Tim is cool because he's old. Green Day are cool because they're young. I'm 29, so i'm considered so goddamn insignificant that no one will tell me whether a fucking samurai would beat a ninja. I bet if Tim had a question about ninjas, *Ninja* would answer it. +0)

15. Sid was born in 1973. How old would Sid have been when the riffs on Green Day's "Dookie" were first fresh? [A] Four [B] Six [C] Eight [D] Ten [E] Twenty-One (answer: i refuse to participate in this question because it is rigged to make the querent seem pithy and with it. +0, and fuck you)

TOTAL SCORE: +11. According to the P[unk]SAT result table, a score of 11-15 means that "The doors of U. of Pit are thrown open to you, and a cushy job at Epitaph awaits." Thanks a lot, fuckhead. Now i gotta go boot my own ass out of the scene for signing with Epitaph.

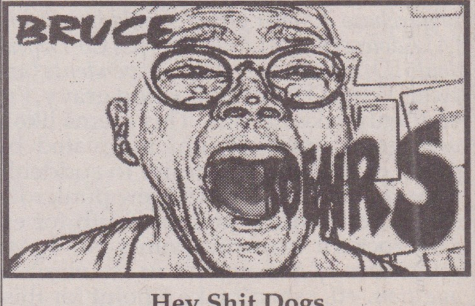
The *American Heritage Dictionary* describes the word "life" as the following: **life** (lif) n., pl. **lives** (livz) **1.** The property or quality that distinguishes living organisms from dead organisms and inanimate matter, manifested in functions such as metabolism, growth, response to stimuli, and reproduction. **2.** Living organisms collectively: *plant life, marine life.* **3.** A living being, esp. a person. **4.** The physical, mental, and spiritual experiences that constitute a person's existence. **5.** The interval between birth and death: *lifetime.* **6.** The time for which something exists or functions. **7.** A spiritual state transcending of death. **8.** An account of a person's life: biography. **9.** Human existence or activity in general. etc. etc. etc.

I, Lali Donovan, define life as the following:
1. A scum sucking maggot whose sole purpose is to make you as miserable as possible. **2.** The state of being in which previously stated, scum sucking maggot renders you a babbling idiot by inflicting blow after blow to your nether regions in the form of relationships, school, work, and friends.

I have to tell you all on this here day November 15, 1994, I really think that life is a pile of freshly laid dog shit, that's lying in wait for you to trip and stumble into it, mouth open, face first. Life (or at least mine) is the biggest fucking joke, since well I was going to try to exhibit some of my usual rapier like wit here, but I can't, think of anything suitably, dare I say, "punny" Yeah-yeah, why don't you fuck off and write your own god damned column. Let's get down to brass tacks shall we, call a spade a spade, and all that stuff. Life really fucking stinks, and I'm sick to death of the whole damned business. You can try to be a decent enough person; not twist puppies paws, give up your seat on buses, eat three squares a day, but what does it fucking get you in the long run? I'll tell you what you get: jack fucking shit. I'm having a really shitty fucking life right now for a number of reasons which are none of your business, and you know if I was just a tech more paranoid than I already am, I'd think that someone was out to get me, and get me good.

It's certainly not like I'm going to kill myself, I'm far too conceited for that, but when the fuck is my turn for a fair shake? I figure I've got around sixty years of life left in this old baggage and what do I have to look forward to: loneliness, giving the best years of my life to some , asshole boss, the death of my parents, sagging breasts, and my personal favorite, shrinking. Just fucking great as if I wasn't already short enough, now this fucking goomba called "life" besides leaving me lonely and bitter, will also make me even fucking shorter; oh how I simply drooleth with expectation and glee. I don't know what the hell Mama Nature was thinking when she allowed homo erectus to develop self-actualization, I don't know what the fuck was the thinking behind that brilliant bit of evolutionary planning. I mean opposable thumbs I understand, they're humanities sole boon. But self-actualization, what a fucking crock, *"I think there fore I am"* what a wonderful statement about the jape Ms. Nature nailed us lowly humans with. Here's my ode of thanks: *"My life really fucking stinks, and because I'm a sentient being, I'm completely and totally aware of it. Now the dog, well he gets to spend all day lying in pools of sunshine, licking his butt, and wondering when he gets his next serving of brown pellets. Okay, so I can open a door knob and drink through a straw, but which one of us is happier. Me, Miss "I'm such a self-actualized nit" or the small, black hairy one licking his own balls. Mother nature, I owe you one good punch in the fucking nose.*

Realistically, I should know by now not to put too much faith into anything, since I like everyone else is destined for nothing but abject fucking misery. So why my current dog turd of a life surprises me, I'll never know. I keep thinking that maybe I'm wrong, maybe life is a good thing, and that if you want something bad enough, you'll always get it. And every time I think this optimistically, life just sneaks up and delivers another blinding kick right to the fucking groin. I don't know why the hell I even bother. Fuck it all, until next month.



Hey Shit Dogs

As fucking luck would have it, you

punks get a great compilation this month. It's called "Pogo Attack". This LP has the WRETCHED ONES, the PIST, the CASUALTIES, the BRISTLES and much more. This album and a 12-pack of ice cold Schaefer can change a shitty day into a good one.

While we are speaking of the power of oi and the power of beer, we must note that LIME CELL from Philadelphia has a shitkicking slab o' oi out now on Headache Records. Listen to the great song "You're Not Punk, You're Dirty" and you'll understand Mr. Bale's distaste for Berkeley crustie punx.

Get off the couch and go find a copy of "Smash The State." This compilation of Canadian punk rock 1979-1981 contains some rarities by ARSON, the FITS, ROCK AND ROLL BITCHES and the HOT NASTIES, some of which Mr. Manley included on the 7" that came with his book last year. This project also includes the DRY HEAVES and the STURGEONS. Good stuff.

The folks at Vulture Rock Records have produced another killer bit of hammerin' vinyl by Japan's BAD VULTURES. This LP, titled "Live And Strong", is bristling with raw unbridled punk rock ruthlessness. Get yer boots and braces out of storage; this record will have you parading around the living room, all strutting and shit.

In case you had forgotten, the COSMIC PSYCHOS rule your sorry world. The lads have a blistering EP out called "Neighbours". The guitar parts clobber you. This kind of rock drumming can reduce one to a quivering mass. Prepare for the Aussie onslaught—it's coming your way!

Those fuckin wild cats from TEENGENERATE have graced our shores with yet another cool record, this one on Wallabies. It contains "Mess Me Up" by Fink and "Savage" by the FUN THINGS. Very spirited. On the flip you have the RIP OFFS doing one original and a CONTROLLERS cover. Good record.

Pennsylvania punk alert! Those rowdy yahoos from the Keystone state are up to no good again. The DUMMIES have a smokin' little record out called "Ain't Nobody Around." Fast, fucked up, no fidelity punk rock spoken here. Inside the insert, the DUMMIES admonish you: "Don't give me one unless you got six of 'em." What do you suppose that refers to?

Yeah! Joe King and the QUEERS show you how the old school punks do it. The new live LP "Shout At The Queers" rocks like a motherfucker. Joey Ramone is lookin' for Dee Dee to play this one for him.

Some strong punk outta northern California this month. PROCESS from Ukiah have a scorcher on their hands. This ornery lil' fucker is marinated in beer and gunpowder, with warm and fuzzy songs like "Jim Jones" and "Hippie Death Camp," you get the message. You'll get lumps on yer head, guar-en-damn-teed with this fast punked-out record. Another quality release on Monitor Records, Berkeley, CA.

Those nasty INHALANTS have another fun release out now on Estrus. The instrumental side is mildly amusing, but the A side "Alright Hit It" rips your larynx out. Raunchy SUPERCHARGER type rhythms and superior vocals.

On the live punk rock front, the HUMPERS shake some action! This band always takes straight and direct rock'n'roll and turns it on its ear. It's that manic Scott Drake, force-feeding you punks the real shit. The HUMPERS had to rearrange a recent 6 week tour opening for the METEORS after the METEORS turned out to be swollen headed, no talent, rock star, greedy fucks. Other support bands report similar problems with these over-the-hill stodgy wankers. A big fuck you to the METEORS!

The HUMPERS showed their true mettle by opening the GUITAR WOLF extravaganza with a powerful set of impassioned punk tunes. The next night, as rumor has it, the HUMPERS showed up at Gilman eager to play, did so, and followed it up with an enthusiastic collection of songs at a house party in Pinole. More power to the HUMPERS. Get the new single on Sympathy.

San Francisco has a great punk band playing out regular now. They're called SEIZURE BOY, and they formed in New Orleans in March of 1993, then moved to the Bay Area in September of that year. SEIZURE BOY plays authentic punk rock in the COSMIC PSYCHOS/NY DOLLS vein. Catch them live if you get the chance. Hopefully, Coolskin Records will be recording this band soon.

This writer was privileged to see the legendary punk band from the Basque country of Spain, LA SECTA. These skilled punk veterans can segue easily from a RAMONES type riff to a more introspective SHOCK TREATMENT or CEREBROS EXPRIMIDOS assault. The band members turned out to be quite personable as well. A good time was had by all.

The mighty RANDUMBS from up Sonoma way came to San Francisco and left a wake of destruction and empty beer cans behind. The RANDUMBS will have new vinyl for you soon and all indications are that this will continue the tear-it-up, fast, direct punk rock attack.

The REGISTRATORS from Japan closed the RANDUMBS show and gave us a blast of that TEENGENERATE type of no-holds-barred, rave-up, club-land guitar infusion.

Those fabulous DEMOLITION DOLL RODS came to town and rocked our little world. This Detroit band features Dan Kroha, formerly of the GORIES, on guitar, plus two women who fairly rage on guitar and drums. It's that stripped down bare bones swamp-ape R&B psychosis you've been told to avoid. Check out the DEMOLITION DOLL RODS EP, co-released on Womb and Past It Records (PO Box 6050, SF, CA 94142).

Spider fanzine has a downright sodden compilation available for your consumption. It's called "One Beer Short Of A Sixpack." This paean to beer features great tracks by the MOTARDS, the QUINCY PUNX, GRIMPLE and three others. Quite humorous.

Kris from Demolition Derby Records has two pleasant offerings of late. One is a 4-band comp called "Far Out Like I'm Still Orbiting". Of special note is the great cut "No Brains" by California's GREY SPIKES. Also included is a number by FIFI AND THE MACH III.

ELECTRIC FRANKENSTEIN, from the NY Metropolitan area, has an EP, "A Sweet Sickness", which runs the gamut from DEAD BOYS, NY DOLLS, to STOOGES. Not bad territory to lurk about in.

See you around..... see you in hell.

Sarah Zimmerman

Election time has just passed us again. As usual, I'm pissed and completely dumbfounded as to how silly normally rational people get around this time of the year. It is as if they suddenly believe the propaganda that their vote will make the difference. Yeah, right! Only in extremely well organized instances, like the Civil Rights registrations in the 1960's, has there been any effect on the electoral process by the "little people". It is clear to see that this system of government is decaying due to its corrupt nature. So why are radicals still voting?

Propaganda has a lot to do with it. People want to believe that this is a democracy. They are wrong. But for even the most hardened cynic and critic, it sometimes feels better to have false hope than none at all. Wake up!!!... there is no pot of gold at the end of the rainbow; capitalism is not the great equalizer; Santa Claus, the Tooth Fairy and Easter Bunny are not real; and your vote doesn't mean shit. Save your 2 cents, because if you're as poor as the rest of us; you're going to need it!

What really freaks me out is when I hear intelligent people talking about individual politicians making things different. This disgusts me. Think back to your junior high days: remember all those ass-suckers who would run for student council. Those are the same people running for mayor, Governor and President. If you doubt me watch one stupid episode of 90210; Brandon Walsh is your liberal, suit wearing, gleemingly white savior. Frightened yet?

COLUMNS

I firmly believe that there is something inherently wrong in the personality of a person who wants to be a leader. If power can corrupt the innocent, imagine what it can do to those who crave it. I will never vote for another person running for an elected job for the rest of my life. Mark my words. The entire concept nauseates me. It reminds me of the Church; I am to put absolute faith in one person who is to carry my message to the power(s) that be, and they hold my future in their hands. Thanks but no thanks. I'm more than able to speak for myself. And more often than not, I'm still in the process of working through my opinions and ideas. If I'm not entirely sure how I feel on certain issues, there is no way I'm going to entrust that responsibility to someone I've never met before. (Especially a rich person!!)

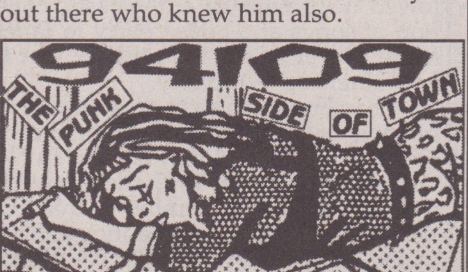
Unfortunately, I can't escape the election process completely. I've recently started to actually sit down and read the pamphlets that are sent to each voter. It took me 4 hours to read the State and Local propositions to the point where I could understand them. That's a neon sign there, folks. What that indicated to me was that this was something that the electoral board did not want the masses to firmly grasp. Remember that saying, "the masses are asses". By making the issues so mired down with legalese, it alienates the average, high school educated, blue-collar worker from the issues that will probably affect him or her the most. Scary, huh?!

I see that as a direct intellectual challenge. The powers that be want you to think that the only important thing on the ballot is who will be the next School Board member. Au contraire! What's most important is that which will affect you directly; local laws. Most people fall for the scam and never even look at the propositions. The TV news media doesn't cover the propositions, and few newspapers analyze the issues further than to list who is supporting what issue. If you don't take the time to investigate it yourself, it'll pass you by.

Here's a quick example of one in San Francisco. There was a Proposition on the ballot that asked if sitting on the sidewalk should be illegal. It passed because the people who put it on the ballot in the first place were the financial district business owners who were illegally hassling the local homeless. Now they have banned sitting on public sidewalks throughout the city! Most shelters close during the day, so people are outside waiting until they can get something to eat, and until the shelters reopen. Where are they to go? But, guess what: this law extends to all people, not just the homeless! So, be forewarned; if you come to SF, don't try to sit down, or risk the consequences from the SS- oops, I meant SF- police force arresting you.

On a different note, I want to take a second to remember a very good friend who died last month. Bob Suwala was my very first boyfriend. He was 18 and I was 17 when we met and started going out. He was a very important person in my life and I'm still shocked that he's not here anymore. He gave me so much and laid the foundation for all the relationships that would follow by being my friend and companion, as well as my boyfriend. He saw things in me that I couldn't yet see, and he broadened my narrow scope. He was the first person who I let in, and even though he broke my heart (the first of many such tragedies...), he didn't let me fade out of his life. He showed me that relationships can change over time and expand as long as there is a basic love for each other.

The biggest tragedy is that we lost track of each other after I moved away from Delaware. I never thought he would be this far away... I was very, very wrong. I still half expect to meet up with him someday and compare notes as to how different our lives have become, and laugh about our innocent, and not so innocent times together. Why is it that you only realize the importance of something when it's gone forever? My condolences to Deb, his sister, and his father, and to anyone out there who knew him also.



This month's column is a continuation of Disaster 101 from the Nov. issue #138.

It had been 5 days since Mike and I had left from San Francisco to our New Orleans destination. So far the car had broken down so many times I needed my toes to count all the times. Anyways, we were stranded at a motel dive in the middle of nowhere Texas in the middle of the night with a dead car. But we tried not to let it get us down. We had a chance to be silly for a while and to sleep and take some *showers*. (Maybe that's not very punk but I ain't no stinking hippie neither).

The next day, we were clean and rested and ready for the world again. We went outside and, like some kind of miracle, our broken-down car started up again. We said good-by to "The Flying W Motor Lodge" and were on our way again.

Well, the car broke down once more in the middle of the next night, so we had to get it towed to another cheezy dive. In the hot Texas motel, we watched a T-V program on "country-line dancing." We learned many slick moves like the "Tush Push" and the "Boot Scootin' Boogie". Well, actually it was more like me laughing and rolling around on the bed while Mike performed the moves vigorously in front of the T-V in his underwear. That boy can really move.

The next day, somehow, some way our car sputtered into Austin where we were gonna meet my buddy Ross. Ross was at work so we wandered around Austin a bit and suddenly realized that we were really really hungry. We ate our first real meal of the trip (as opposed to beer and bags of pretzels) in Austin at this awesome (but too $$$) restaurant *Mother's* It's really hard to find good veggie food between big cities.

We met up with Ross which was great because I hadn't seen him in 2 years and he looked exactly the same except now he was in Austin instead of Pittsburgh. He had a white wolf-dog that licked my face while I slept. Some of his friends came over and we had a good night talking and drinking *Blackened Voodoo* beer.

The next day we got our car fixed downtown and saw a little bit of Austin, but we really wanted to keep moving. Things went smoothly for a while, but at the Texas/Louisiana border, driving through this little town called Vinton, our fan belt broke. Well by this time it was laughable. We joked about the little raincloud hovering over our engine. Oh yes, we were yucking it up until we realized that without the fan belt the alternator belt wouldn't turn either, which meant our battery was getting no charge. We were also in stitches when tried to fix it ourselves by the side of the road, only to discover that we had the wrong size spare fan belt and also didn't have all the tools we needed either. Oh yes, it was a fucking laugh riot.

I looked at the round, black car at the side of the road and for a minute it looked to me like a giant black bomb.

The next 15 minutes was a race against the clock, driving around trying to find a mechanic who could and would help us two desperate punk rockers before all the charge in our battery went out. We could actually watch the energy drain down on the display dial in the car like some real life video game. After trying 3 places we finally found someone in town who could do it and who had the belt we needed, just as the needle hit the red on the dial. Pheeww.

While the really nice mechanic was working on it, we got to explore downtown Vinton, Louisiana, which was actually pretty kool. We sat on a bus bench looking out at the old, deserted town and wondered what it would be like to live there. If we were just suddenly stranded because we had no car and no money and no way out of here and had to settle down and live there for awhile, working at the mechanic shop or in the diner across the way until we could earn enough money for a bus ticket back. We decided it really wouldn't be that bad.

Back at the station, I talked with the mechanic for a while. Strangely enough, he told me he had a weird brother who lived in San Francisco, which could be why he didn't freak out over my nose

piercings and, more incredibly, didn't even *mention* them like everybody else had. He was truly a wonderful guy and only charged us a few dollars. On our way again...

As we drove into a few of the road stops on our way towards New Orleans, I began to realize how much I cherish the little things, like the white powdered soap (If yer lucky!) in the bathrooms at gas stations, and waitresses with winged hair who smack their gum in roadside coffee shops. And pay phones that actually work without robbing you of all your change.

Finally the trip was getting smoother. The car was starting. We were making good time. I was surprised to see that the freeways in Louisiana have *legs*, but not too surprised 'cause how else are you gonna drive over a swamp? The bayous were ever so gorgeous and in the night I kept expecting the creature from the black lagoon to arise from the dark muck.

When we entered New Orleans, everything changed. It truly is a magical city. We stayed at Carl's house, who gave us our own keys to his apartment and everything and showed us true southern hospitality and a lot of (much needed) kindness.

I had heard that the New Orleans punk scene was a bit small, but I have to admit, I did expect my first show in New Orleans to be a bit more then 6 punks standing there, milling around the onion dip. Ok, there wasn't actually any onion dip, but there should have been. It had that Jr High school dance feel to it. All it needed was a disco ball.

However, the band that played actually kicked some serious butt, and when we went outside we saw Zoe from Oakland there, which was kool because it's nice to see a familiar face when you're 2000 miles from home. We ended up ditching the show.

The next days were spent exploring New Orleans, the waterfront, the gorgeous french balconies, the Voodoo shops that smell like exotic oils with scary masks and bones tacked to the walls, buying peppers and Cajun spices at the French Market, drinking way too much, and lurking around in the warm muggy nights.

One day we even took a drive out to the bayous and took a cheezy boat tour called *Swamp Monster* tours, or something like that, through the water. It was just some guy's house and his boat, totally uncommercial, except for the 3 or 4 tourists in yellow and pink neon shorts we had to share the small boat with. But I didn't care. I got to see 2 alligators, a water moccasin, some fish and a bunch of white birds, not to mention the Cypress trees with their "knees" - the little stumpy roots that stick up out of the water. Maybe it wasn't the most ecologically sound thing to do, especially when the tour guide threw the alligators some *marshmallows* (!!!!!) but I really wanted to ride along the bayous at least once in my lifetime.

The next night was Mike's birthday, so we hooked up with Zoe again and hung out on Bourbon St. She hooked us up with some barely touched Hurricane drinks that too-drunk-to-care tourists had carelessly left behind. I don't know how she did it, but she found free drinks everywhere for us. After a night of laughing at tourists (some of whom were stepping in the horse putucky speckled like little land mines along the street) and after getting pretty drunk and stupid ourselves, we debated going disco dancing at this club with pulsing lights which was blasting out The Bee Gees. But there was a cover charge so it was cheaper to dance outside.

After a while we were tuckered out and headed back home. Zoe wasn't drunk so she drove and Me and Mike got into a little spat which ended up in both of us telling him to get out of the car which he did and then we sped off into the night blasting BIKINI KILL because sometimes boyfriends suck.

Back at Carl's house, Mike had a brief hysterical fit on the balcony, but after he calmed down we went inside and he wrote "I Love You" with cheeze-wiz on a Triscuit and gave it to me, so everything was kool again. I gave him his present which was a black Cheyenne choker with empty bullet shells weaved into it. He put it on and we fell off to sleep.

The next night we hung out at *Kagen's*, a trashy punk bar which was a pretty kool place, complete with a crusty punk puking outside and 50 ¢ beer and bathrooms with a half a foot of water and piss on the floor. I waded into the restrooms only once before I decided I didn't really need to go *that* bad. People were talking and dancing and we met a few kool people because people are friendly and rad in New Orleans.

We went back to that bar on our last night and smooched in a corner, playing punk songs and drinking 50¢ beers. I scammed a T-shirt while Mike talked to a guy he ran into that he met on tour with FILTH a year and a half before. Well, 50¢ beer is a good deal, but makes you feel pretty sick after about 5 or 6 of them (hence the puke trail leading out the doorway) so it was time to go. It was our last night there and we were really sad to leave the city. I had a last look around, slapped a sticker on the bar tap and we left that neck of town.

The next morning we got up, said our good-bys and went driving through the city. I took some photos until we realized that time was marching on and we headed for the freeway west.

The drive going home was so much smoother. Although it had its sketchy moments, it was like a completely new trip. We stopped alongside the road a lot and looked out at all the land and all of the big sky and the stars and ran around in the middle of it all. There was no one around for miles so we did some pretty unmentionable things.

Once when we stopped, Mike's necklace, the one I gave him, broke and it fell in some grass near a fence that overlooked the mountains. It made me really sad and scared because I thought it might be a sign or something. But he gathered up all the pieces and put it back together while we drove on and everything was ok again.

When we reached New Mexico, we stayed with some of Mike's friends in Albuquerque who gave us our own bed and who didn't even mind when I played their drum set at 2 AM. Whoops, sorry.

The next day I sheepishly crawled out of bed and explored a bit on my own. All I could find in the vicinity was a bunch of coffee shops and bookstores since the college was nearby. On our way out we did that eating thing again (We had almost forgotten about that). After we left New Mexico, we were both aching to get home. Although we had only been gone a month, we each had our own reasons. Mostly we were running out of cash. Mike wanted to get back to play bass and I had to catch up on the Andromeda mail that I knew would be creeping up on me while I was gone.

The last stretch of the trip from Arizona to San Francisco was a race against time and money. We couldn't afford to get a motel room and didn't want to wear out our welcome in Arizona or cramp our backs up sleeping in the car, so we just drove straight on through to SF, preying we had enough money for gas to get us home.

Back in New Mexico we had stopped at a truck stop and bought some over-the-counter speed pills called "Keep Truckin'" to keep us awake for the trip. We took a bunch which kept Mike awake and alert but which put me into a comatose sleep for most of the night. Nodding off in the front seat of a car isn't really the same as sleep but it was better then nothing. The next morning I drove while Mike slept awhile in the back seat. We were both really cranky and tired and hungry but the only thing to do was to press on.

Somewhere along that strange state of mind I got to thinking about how everyone needs a home to come back to. Whether you carry it around with you wherever you go, or if it's a favorite piece of the city or patch of woods or train tracks or a river or even your little apartment shelter. I used to be able to find my home anywhere, and now I was feeling like somewhere along the way I lost that ability. And I think that's why I feel so restless and carry around a mini world atlas wherever I go and why I wanna travel and go go go all the time. But right now, the city felt like my home to me and I wanted to be there.

The last 100 miles seemed so very long, but I loved the anticipation of the distance creeping along. When we got to the last 10 miles, the sun was shining bright like it was welcoming us and despite all we'd been through, I felt happy. Maybe the trip hadn't restored my sanity, but it had restored my much needed faith in people again. Broke, tired, hungry and

happy, we drove as fast as we could, driving that fucked-up car like a bomb back into our city.

The limo pulls up in front of my building at 2:45. I'm waiting. Should I get in the front seat? Be real chummy with the driver? Nah, that's for ultra rich guys with something to prove. I'll sit in the back. He knows I'm just this guy with a date at a TV station. I could be a mass murderer on Geraldo. What does he know? Just 'cause I take his limo doesn't mean I'm rich, right? The network's paying.

He says he's Egyptian, studying computers. We talk shop.

"Ditch your 286," he tells me. "You can't use that in the modern world."

"I can't afford a new one," I say, establishing my poverty credentials.

By the time we're done discussing operating systems, we're at the door.

A girl with a walkie talkie meets me.

"Mr Board?" she asks.

I look around to see if my father's there. She's talking to me, though.

"Yeah," I tell her, "that's me."

Smiling one of those Jesus-who-the-fuck-is-this-joker smiles, she asks me to follow her. She leads me around a bunch of corners, down a long staircase into a basement. In the basement, is a room with coffee and Danish. A very polite Negress sits on the couch.

We smile at each other. "Is she one of the guests?" I wonder. I'm completely out of touch with mainstream TV culture. She could be a famous TV personality and I'd never know it.

The Negress comes up to me and asks if I want to open my pants or have her do it for me.

"Pardon me?" I say.

"I've got to get in there, one way or another." she says.

Not expecting this fringe benefit from appearing on TV, I'm unprepared with a clever answer.

"Well, if you want to do it, that's ok with me." I say, "Why don't you just go ahead."

She nods, smiles, then takes out a long black cable attached to a sinister-looking metal box.

"Whoa!" I tell her. "What're you gonna do with that wire?"

It turns out to be a microphone. It's got to be hidden. The wire should run from my pants through my shirt to the collar. I install it myself.

Next comes make-up.

They shuffle me off into a little room. Inside, there's a barber chair, a mirror and a girl in a white smock.

Admission aside: I think of myself as an open-minded guy when it comes to sex and gender. I'll perform most any non-painful act with most any gender. I've done IT with more races and orientations than are listed in the Encyclopedia Britannica.

But, after these forty five years, I've never worn a dress in public. I'm not proud of it, but that's the case. I just don't have the self-confidence— the balls— to wear one of those things. I can't even put on a kilt!

Along with that phobia, somehow intertwined with it in my psyche, is make-up. I've never worn it. They wanted to put it on me when I did the Huey Lewis video. I said no. Otherwise, no one's asked me If they had, I would've refused. No lipstick or rouge. No eyeliner, eyebrow pencil, pancake or toner. No gloss, highlighter, smoother or wrinkle filler. The thought of it is akin to the thought of scraping my teeth on a blackboard. This is not a moral belief. I have nothing against make-up. It's an irrational phobia— like fearing elevator rides.

As with dress wearing, I admire boys who DO wear make-up. They've got the balls to be what they want to be and do what they want to do. Unfortunately, those are balls I lack.

With that in mind, we'll end our aside and return to that chair in the little room. I'm in front of the mirror with a woman in a white smock, and dozens of little bottles, brushes and sponges— all filled with make-up.

"Hello" says the make-up artist, "Why don't you climb right into that chair and we'll do you up?"

Words stick in my throat.

"I see you have a bad sweating problem." She says, "We'll use some powder to take care of that."

I sit down. There are no straps on the chair arms. There's no metal skull cap hanging above.

She looks at my face, makes a slight "tsk tsk" sound, and holds up a bottle. She puts it next to my cheek and squints. Then she shakes her head and grabs another bottle. For this one, she nods her head, and pours the liquid onto a small triangular sponge.

"You'll look so good when I'm finished." she says. "No more dark circles, no more huge pores, wrinkles gone. They'll love you."

This is not encouraging.

The actual application turns out to be less painful than I expect. The lip gloss is hardest to take, but it's tasteless. When I'm released, I go back to the waiting room, now filled with the other guests.

One of them is a huge Texas-looking guy. I could bite his navel without bending my knees. His shoulders are wider than my refrigerator. He's introduced as the editor of *Clinton Watch* newspaper, and a campaign manager for Oliver North.

Then there's Rolanda No-lastname, a modern colored woman who hosts a daytime talkshow. The other guest is another young woman with a tan as dark as Rolanda's natural. (Ever notice how these TV-type blondes wanna turn their skin as brown as possible? The colored folks, on the other hand, all wanna lighted up?)

The blonde has something to do with HBO, but I never get it straight. Maybe she has something to do with the lower half of some producer. She doesn't seem to have Einstein's brain or Lenny Bruce's wit. As it turns out, I misjudge her.

Most of these show biz types know each other. There are enough *oh-dahling,-remember-that-time-in-Vegas*-es to make Liberace gag.

Then there is the host, Bill Maher. He's tough to figure out. He's show-biz. No doubt about it. Slightly loud jacket— but a jacket and tie. He shmoozes with the crowd and knows all the right people.

"Oh Marty," he tells some waiting-rom visiter, "I saw your show on Turner. Loved it. I want you to do my show sometime. Give me a call."

But somehow, he's an outsider. He doesn't take the David Letterman make-fun-of-your-guests tact. Instead, he makes fun of OTHER things, but still parodies the show-biz shmalz.

"Oh Sammy Shlitz! Yeah, I remember him. Too bad they caught him with his pants down at the telethon."

It's as if he stands outside of himself, looking at his alter-ego playing Hollywood. He knows if he doesn't make fun of it, it'll eat him up. It's a treacherous tightrope.

Before we go on, the producer comes into the room. He's a youngish guy, five o'clock shadowed. No cigar. No paunch. Not very producer-like. He gives us each a pep talk. He pays special attention to me, because I've never hit the talk-show circuit before.

"Just relax," he tells me, "but don't sit back. If you wanna say something, jump in. Don't be shy or hold back. If you have an opinion, just shout it out. The worst thing you can do is be too polite."

"I don't think I'll have a problem with that." I tell him.

He smiles and walks out of the room. The show biz folks talk about Los Angeles and Vegas for awhile. Me and the Clinton Watch guy sit by ourselves.

Just before showtime, the girl with the walkie-talkie returns to lead us to the set. The make-up artist comes along. We get to the fake livingroom on the stage. The producer is there, warming up the audience.

"We want you to laugh hard anytime anyone says anything the *might* be funny." He says, "If you're not sure, laugh."

"Applause too," he continues, "we want lots of applause: for the guests, for Bill, for the commercials. Applaud. Applaud. Applaud."

He points to some lighted signs over the cameras. "These are applause signs. When they light up, just go wild."

The crowd applauds.

"Not yet, wait for the lights."

While this is going on, a backstage stagehand explains the seating arrangement to us. I sit on one side of the table with Rolanda. On the other side, will be the *Clinton Watch* guy and the tanned blonde.

Bill does his monologue. It includes a joke about Palestinians blowing up Jews on a tour bus. I'm not offended, but it's not one of those great moments in monologue history. Then, we're introduced.

Bill says "the singer for the band, ARTLESS, former leader of the band, YOU SUCK. He currently writes a column for *Maximum Rock'n'Roll,* called *Your Wrong!* Let's give a big hand to Mykel Board."

I had already told him that I was never in YOU SUCK. I just produced their first— and only —record. Bill didn't care. He wanted it to sound good. It did.

For the first half of the show, me, the Clinton Watch guy and Maher all yelled at each other. I don't remember much else. During the commercial, the make-up girl came out to powder us up.

"Boy, do you sweat!" she says.

Then the producer comes and squats next to my chair.

"You're doing very well," he tells me, "but, er... we have to give the women a chance to speak. OK?"

After the commercial, Bill talks about Ollie North convicted of lying to congress and DC mayor Marion Barry, convicted of cocaine.

"What crime would a politician have to commit in order NOT to get reelected?"

"Child molestation." says Rolanda.

"I'm not so sure about that." answers Bill.

"It could be anything!" says the blonde. "O.J. in '96!"

The crowd— and the guests break-up. It's a funny line. She's smarter than I thought.

"Anything else?" asks Bill.

"Well," says the blonde, "I don't think we'll see Jeffrey Dahmer running."

"Sure we will," answers Bill, "His campaign slogan will be *Take A Bite Out of Crime.*"

After the show, I talk with the Clinton Watch guy. He promises to send me a copy of his magazine. So far he hasn't.

But this story is just the preliminary to the real reason I'm writing this column. What counts is that after my TV appearance comes a message on the internet the punk-list. The subject line: *Mykel, the Sell-Out.*

The message, of course, refers the TV show. Usually, I shrug off criticism. Half the times the critics are so off base that they're entertaining. (The ones who call me *Fascist*, for example.) Other times, they are actually correct. But what they criticize is something I'm proud of. (The one's that call me 'anti-feminist' or 'libertarian'.")

This one hit a sore point. Occasionally, I use the words *sell out*— though I don't use them lightly. It is not a compliment. It is close to a 'betrayer'; not only of your friends, but of your own ideals. This is at such odds with my self-image of pig-headed consistency, that I'm angered by it. It does, however, get me to more closely examine what exactly a sell-out is.

Sell-out has been thrown around like *PC*. Nobody bothers to define it. Most of us use the word to mean anyone who makes a lot of money doing something we wish WE could make a lot of money doing. I'm guilty too— but it'll stop. Now that I've been bitten by my own teeth, it's a good idea to pull back and examine what is or is not a *sell-out*.

I'm not gonna talk etymology. I'm not gonna talk dictionary (the *second* to the last refuge of the scoundrel). I'm gonna define the word the way I use it. If you don't like it— make your own definition.

A sell-out has a lot in common with a hypocrite. The difference is timing. A hypocrite says one thing and then acts in a completely different way. Republicans who say they're for "small government" and then advocate censorship and strong drug laws are hypocrites. Both the speech and the opposite action happen at the same time.

A sell-out, on the other hand, is a person who preaches one thing at one time. Then, later, acts in a way completely contrary to that preaching. Clinton's support for homos in the military and later cave in to "don't ask, don't tell," is selling-out. It has nothing to do with money or fame or any of that. Ross Perot and Rush Limbaugh are not sell-outs.

I have never complained about tabloid TV shows or the Comedy Channel. As a matter of fact, I've written that it's things like *Morton Downey* that make America great. My appearance on Comedy Central— even my ride in the limo— was not selling out. What would selling out be?

I've written about the evils of useless production— and of advertising whose function it is to create a demand for products. For me to appear in an ad for such products would be selling out. I've complained about warning labels on records— and the insidious from of censorship they create. For me to make a record with a warning label on it, would be selling out.

I don't care if Jello Biafra lives in a castle with a fleet of Rolls Royces. (He doesn't.) If he has done it without turning away from his principles, then he has not sold out.

Henry Rollins, on the other hand, even though he was paid only $750— did sell out by appearing in a Gap ad. He's projected himself as an outsider. How much more *inside* can you be than doing an ad for a chain store? Even worse, as an MTV VJ, he has to say nice things about bands he hates and deal with Warner Brothers censorship. That is selling out. His image was built as being a rebel in pain. Ass-kissing an entertainment complex is pretty far from that image.

And RANCID? I don't know. Have they signed to a major? It wouldn't surprise me. The reason is NOT because they are sell-out type people. I wrote that I think a lot of the band— especially the way they treat their fans.

I wouldn't be surprised, because they've had to put up with assholes like you calling them "sell-outs" for so long. They might have figured, "Why not? If they're gonna believe I'm a sell-out anyway, why not go whole-hog and make something from it?"

So I ask that before you shout "sell-out," you look carefully. It IS possible to be successful on your own terms. Fugazi, Biafra, Mordam and Epitaph Records have done that. They are NOT sell-outs.

Don't throw around the term "sell-out." At best, you'll cause minor annoyance. At worst, you'll get people thinking, "Shit, if they're gonna accuse me of it anyway. Why not go and do it? What do I have to loose?"

ENDNOTES:

—> Fernando, who does MOSH HARD zine (Urano 1409, Col Nva. Linda Vista, Cd. Guadalupe, NL 67110, Mexico) wants me to pass the word along that he's a very horny Mexican guy. He wants hardcore sexy letters, from girls especially. Pix will also be appreciated. I'm just passing the word along.

—> *How come you let them say that about you dept.:* Folks often ask why I don't answer all those letters about me. Other columnists often tack on rebuttles longer than the accusations. I just let 'em come without a comment. Why?

I believe in free speech. The marketplace of ideas. The right to be heard. I've already had my voice. Said my piece. No one butts in and answers each of my points. It would be unfair of me to do that to someone else. I throw my ideas and adventures to the public. The public has a right to throw some ideas back. Let the readers decide. It isn't fair to get the last word every time. Readers deserve an unimpeded chance as much as I do.

—> *Postal conspiracy dept:* The post office sent me— without cancelling— the strangest mail I've gotten in awhile. It was a small packet containing a California drivers license from Pedro Lopez (a hispanic male in his fifties), a Resident Alien card from Alejandro Zuniga-Navaro (an attractive Hispanic-Negro male in his early 20s), a pair of girl's green underpants (no smell), and a photo of a blonde California surfer guy. On the pack of the photo, written in an unfamiliar hand, are the words: *Remember Me? Head?*

—> Jim, I think the guy with two penises is a fake, but it looks good. Thanks for the video.

—> *Bloody Mistake dept:* Last month, I wrote about the former punk rocker who couldn't go to a Bloody Mess show with me because he had to protest the opening

of a porno shop. That was not exactly right. It was another show he couldn't go to. He WAS at the Bloody Mess show, heckling the shit out of poor Mr. Mess.

He kept shouting, "GG! Drink, fight and fuck!"

Much of the audience there that night expected to see GG reborn. They wanted shitting on the stage and a brutal audience assault. They were angry they didn't get it.

Bloody says that often happens. Folks associate him GG so much that they expect a carbon copy. They don't stop to listen to the songs.

Bloody is NOT GG. He's a decent enough performer. He even starts trouble. (He burned a flag in a VFW hall. That gets punk points.) The songs are good, poppy punk, heavy on the Rock'n'roll. But he's not GG.

I'm writing this because he called me and complained about not being taken on his own merits. I asked him if he thought it might be his own fault for so closely associating himself with GG.

"I worshipped the guy," Bloody said, "but I am not him."

He has a point.

—> *ME blowing HIS horn dept:* Ben has hit two in a row: his hilarious identity politics parody column (fight the saners!) and the newest issue of his zine: Panic Button (c/o AK Press, PO Box 40682, San Francisco CA 94140-0682). In that issue, there is an analyses of PUNK ROCK INC. It's about the whole major label issue and bands selling or not selling out. Ben is right about almost everything— in that article.

Unfortunately, there's also more Biafra bashing (in answer to a Flipside interview), including an article by Timmy. This nyah nyah bickering has gone on too long. It's silly— on both sides.

—> *Least needed addition to your reading rack dept:* The Other Side, (PO Box 2007, Hagerstown MD 21742-9935), is a new slick magazine aimed at homosexuals. "It's the message of Jesus the 'Religious Right' doesn't want you to hear!" Oy vey!

—> *Second least needed addition to your reading rack dept:* I also got an ad for *Quotient: The Monthly Newsletter of the Gay & Lesbian Market.* (349 W. 12 St, NYC 10014). You'll find all you need there, including:

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—> *Who's his PR man DEPT:* Uncle Timmy and MRR's name have been popping up all over lately. In *Spin*, MRR was called *the instruction manual for militant vegan anarchists.* Tim's name appeared in a quiz in that same magazine.

In Rolling Stone, GREEN DAY put Tim down— but only after being provoked by the interviewer.

Weird! It's always the second place guys who put down the biggies. Pepsi runs taste tests against Coke— Coke never mentions Pepsi. It's amazing that these Goliath publications feel so threatened by a little David, one tenth their size.

Now, I disagree with Tim more than most folks, but he must be doing *something* right to have all these guys hating him— in print!

—> *Grrrrl power dept:* BUGOUT SOCIETY's Bill Florio tells me they were kicked off the bill at a recent benefit for ABC NO RIO? Why? BIKINI KILL played that bill. Their fans pressured the club to drop the offensive meat-throwers.

—> Is Fat Mike putting on weight? I saw a great show with NO FX, FACE-TO-FACE and TEN FOOT POLE. The better life has agreed with Mike and the guys. They tour in a bus instead of the deadly van of the past. He's dyed his hair blond and has chubbed up a bit since the last time I saw him. The show, of course, was spectacular. It was my first time seeing FACE TO FACE. I was impressed.

NO FX? They're the reigning kings of punkrock. I can't think of an existent band I'd rather see. (Though, if POISON IDEA decide to tour again...)

Only thing, I think it's time NO FX cut out their parody of MINOR THREAT'S *Straight Edge.* Their fans are so young, most of 'em don't even get the joke anymore. They think NO FX wrote the thing!

—> *Special thanks dept:* To the folks in Knoxville and Bristol Tennessee who came out to my spoken work show there. Most especially to Chad and Jon who set up the whole bash, fed me, chauffeured me around, and took care of (almost all) my needs. Bands wanting to set up shows in the area should call Chad at: (615) 673-3070. He and Jon are among the best promoters I've ever met.

As for me, I just accumulated enough miles on my credit/air miles card that I can get free AIRFARE to any city within 300 miles of New York. So if you can give me a place to stay, $100, and a six pack, I'll come and speak my word in your town. Get in touch. Snailmail: PO Box 137, Prince St. Station, NY NY 10012, email: mykel @wps.com. Speak to ya soon?

The following is about me, my friends, and my experience at the school I am currently attending. Hailed proudly as the world's only Marine ROTC school, the Marine Military Academy is" a boy's school with a strong military flavor." I'm aware that I've used a lot of true names and places in here, and what I'm saying is basically that it sucks here and what's going on. All of the stuff I've said here is true.

I woke up groggy, disoriented, mumbling like an idiot," Who huh what huh huh?" Lights went on out in the hallway and my roommate rolled over, cursing .

"Get on your posts! Get on your posts now! Hurry! " That was the company Gunney, his hoarse voice cracked from constant shouting. Stumbling, we step out for count-off, one of the many early morning rituals.

"Count off, top deck!" the Gunney shouts.

It starts down the hall then slowly the cadets shouting their numbers comes to me: "26!!" I scream, then get back to attention. It stops at 34 (there used to be 37, but 3 cadets went AWOL), and silently we shuffle back to our prison-like rooms.

A brief quiet starts as people get in their rooms to make their beds, or, "racks", as they are called in Marine jargon. Then the noise and shouting starts again.

"I want to see two people making their racks. Their had better not be anyone— WHAT THE FUCK?! Sales! Mintz! I want you doubleteaming your racks! We work as a team! What- do you think you're individuals?"

And then the ever present answer: "SIR NO SIR!"

Welcome to a normal morning at the world's only Marine Military Academy in Harlingen, Texas. This school was the bright idea of a couple of old farty retired marines who wanted to send their kids to a Marine school back in the 50s or 60s. So they and a couple of others founded the school to "motivate young people to be better Americans." It opened its doors back in 1965 and has gained quite a reputation since then as one of the "finer" military schools. But enough of the brochure sounding crap. The real scoop here is this: we run around and scream and yell and do push-ups but we really accomplish nothing. Individualism is an amusing memory, conformity encouraged. Even the heads of the school are a bunch of money grubbers, and they are good. They have time to spend enormous amounts of money on all sorts of projects like the mess hall which has a building budget in the millions and each of the seven barracks go for around 500,000. We are victims of a con that we know is bullshit, a con that our parents fell for, and one that I won't forget. Let's start from the beginning:

I was the average little punk in Honolulu, Hawaii, screwing around in school, coming home stoned, and going out at night to the great SubClub and hanging around. I'd come home at 5:00, and stumble through the back door. My friends were just as supposedly disagreeable as my nightly ventures, my dad was

scared I was gay because he saw my friend Chris Powers with blue hair. Threats soon came that my act had better improve "or else". I remember laughing in my room after a lecture on my future and all that parental guidance shit. I got arrested finally as a runaway one night, for being out after curfew, and soon after for truancy, after my absentees became hard to count. My dad the marine didn't like all this and thus the laughed at threat became real. they sent me here- to hell - to this place. On entering, a new cadet must go through a semi- hard introductory training system for three weeks. There are 7 different companies or separate barrack buildings(by the way, this school is built on a sold air base, which branch I'm not sure) and each company is run by a retired Marine Drill Instructor. Then the chain of command goes down, all the ranks held by old cadets who feel like they have a job to do and if so, it must be bitching and moaning about every damn thing, because they act like the biggest spoiled brats if I ever saw some. There are the infamous plebe handlers who basically handle all the new cadets here. One of them listens to punk, but he's a real brutal little jerk and beats the hell out of people.

My roommate when I moved in is this guy named Nick Sales who's from Riverside, California. He was cool to have around because he's a little metalhead and I could make fun of him. But he's cool. It was nice to see someone so much more burnt out than I was and he had a hard time moving in because he could never remember any of his shit that he was supposed to do. My headmate (every two rooms shares a bathroom) when I first came was a guy named Danny Mintz from Hollywood and he's good friends with Kirsten and Phil from the great Naked Aggression. Then this other dude from LA as well named Ali Khalil that I met and got to like is a punk too. So I wasn't alone.

I remember the day my records all came along with all my mags and books and artpads. One of the corporals came in and started calling me an immature little shit because "this is some really stupid shit, Given". I asked him what he was into and he got all defensive, and said, " The Marines." I remember P.T.'ing forever after that because I just couldn't stop laughing on that one. You can say what you want about my opinions, but please remember that I've grown up with a marine as a goddamn dad, and it ain't a joyride or whatever.

The biggest thing about this place is how it is so two- faced. I could go into a thousand examples but the basic deal is that every rule they teach us, they break. If you must have an example, well, this one time one person I will call Corporal Medfield was supervising us as we were in line for laundry, and one of the cadets was dropped (put in push-up position) for something I don't remember. Corporal Medfield, I remember, looked around, the whispered to one of the cadets to hit the person who was dropped, and gestured at him as well. The cadet in line leaned over and capped him a hard one on the back of his head. The Company Commander came over at the sound of the loud wailing and asked what the hell was going on, and Medfield gladly blamed it all on the cadet. Later, he came up to his room and said he'd "never meant for him to hit him, it was all a misunderstanding." And, gee, he was really sorry.

Why am I writing this? I'll tell you: I don't want you to end up here like me. Girls, you aren't exempt. Thanks to a bunch of "feminist pioneers", this and other schools are breaking the single sex policy. If you get in a situation where your parents want to send you to this or a place like this, remember, my friend, you don't need to be sent a million miles away from home to solve your problems (if there are any). Sit down with your great providers and tell them what's up. $15,000 can be spent on better things, I know. A whole goddamn year in your life need not be wasted in hell. Even the dumbass priests will agree. Hell is where punks go after they die, not before. If you do get sent to this brainwash camp center, remember, man they can't change you. thanks and goodbye.

If you want to write, bitch, or want to know more, write me at:
Bill Given, Charlie Co., Marine Military Academy, 320 Iwo Jima Blvd, Harlingen, TX 78550.

Simply put, emo is for lightweights. Emo is the music and "lifestyle" of kids who deserved to get beat up on the school playground. Emo is for twerps who lack the flair and intellect to be true nerds, so they just affect a weak "geek-esque" style in a vain attempt to be "anti-cool". Emo is a style of music that stresses introspection and noodling over power and substance. The literary "cut-up" style of Burroughs is employed to create a nonsensical blurb of mock-angst as wailed by white bread, upper middle class whiners. After being given everything, these (Caucasian, male) youth feel the need to spill a few crocodile tears over "the pain that they feel inside". Meanwhile, a sedate audience "rocks out" by swaying back and forth to the feeble rhythm, maaan. This modern extension of art rock hippie musings is an aural sedative that is tranquilizing the country at an alarming rate. Kids from NJ to CA are turning on, tuning in and nodding out to the likes of such luminaries as Still Life, Hoover (R.I.P.), Lincoln, etc. like the former revolutionaries of the 60s who "progressed" to the pretensions of ELP, Can and the Velvet Underground. This is the music that speaks to them, they say, though no one can interpret what the performers are saying. Of course with all good "youth movements" comes a marketable fashion. This year it's floods (or baggy pants) and tight t shirts with nonsense advertisements on them and faux leather shoes and gas station attendant jackets and chain wallets and backpacks. Like xeroxed zombies, the introspective youth of today hop from their parents' home to the fashion spread of next year's Sassy magazine fall preview. Thrift stores are hot meeting places, but not pick-up spots. There's no "picking up" in emo, as the emo drones are asexual. Any mention of sex is frowned up, unless it's in the context of how pornography traumatizes women or how crude sexual comments are a form of abuse.

Beneath the frumpy clothes lies no hibernating sexuality just waiting to rage. Rather, AIDS has left this generation of post-punk Droopy Dogs with the lust for food. Not just any food, mind you, but the kind of cruelty-free food that only the truly privileged can afford. An emo boy or girl (there's no true genetic difference) can only achieve orgasm by consuming an elaborate fusion of tofu, TVP, organic rice and organic beans. Mere genital manipulation leaves emo "persyn" befuddled, which leads to the construction of another song about pain. So food becomes an orgy in the homes inhabited by college-attending emo youth. Settling for nothing less than organic products free of any chemicals, animal products or taste, they spend for a meal what the poor people they whine about spend on a week's worth of food (or crack). So throw off your shackles, emo youth, and free yourself of the angst of privilege and the pain of having everything. You're headed for Prozak and ulcers at the rate you're going, and those tight t-shirts are cutting off the flow of blood to your brain, thus inducing a deathly pallor. Fear not the seductive lure of cheese or the sweaty gyrations of two humans engaging in a consensual, dirty, moaning, full-on fuck session. Life is waiting for you, but your chain wallets and backpacks are holding you down. You're not Mack or Lou or whatever name patch adorns your gas station attendant jacket you found at Goodwill, you're your own person. Throw that lily white guilt where your Unwound 7"s belong: in the crapper. Life's too short to waste your time reading the ingredients list on a package of cookies. Get out and fucking live!

[I edit NO LONGER A FANzine, the sixth issue of which will be out by X-mas. All other issues are two dollars post-paid each. Joseph A. Gervasi, 142 Frankford Ave., Blackwood, New Jersey, 08012.]

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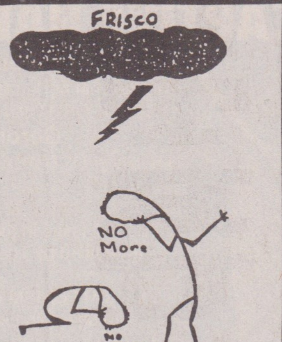

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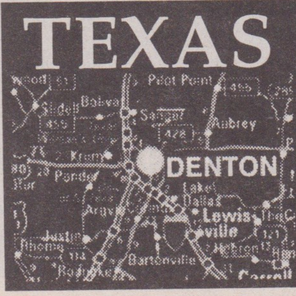

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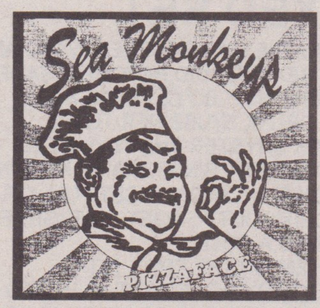

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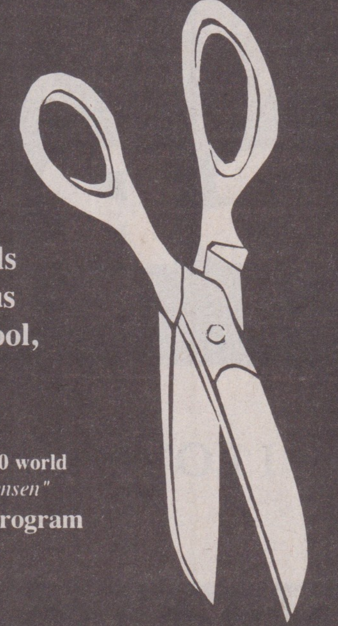

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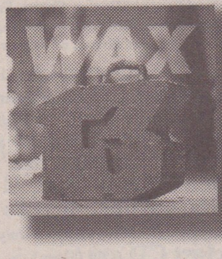

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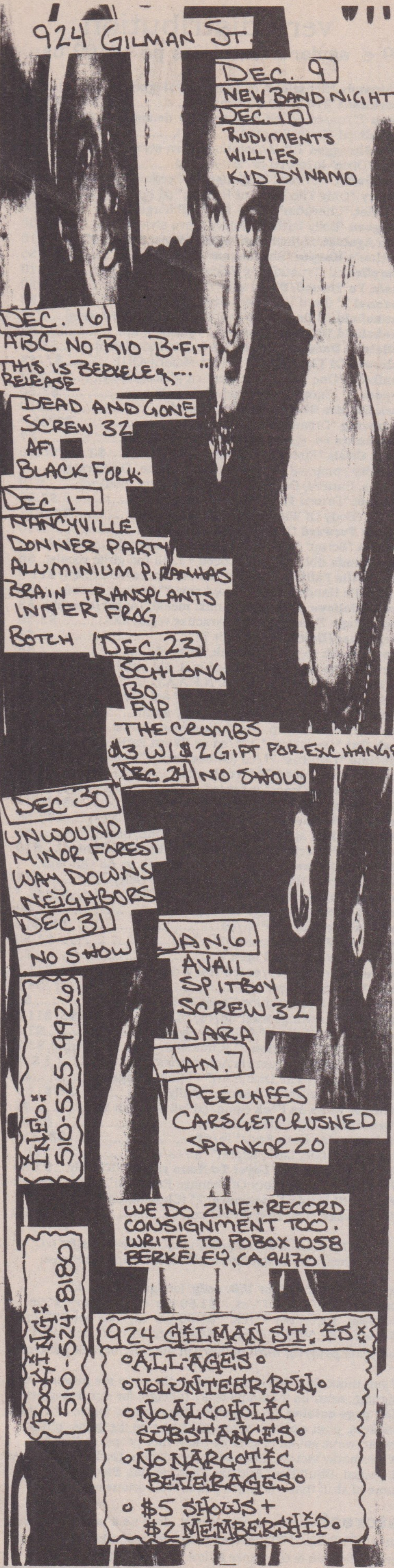

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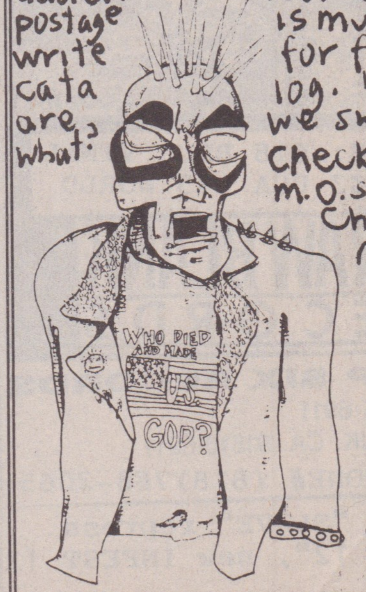

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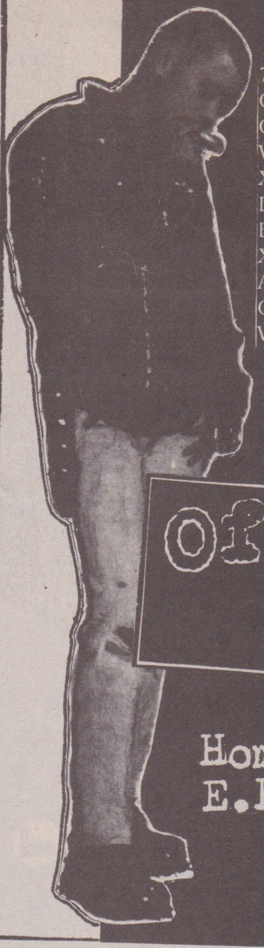

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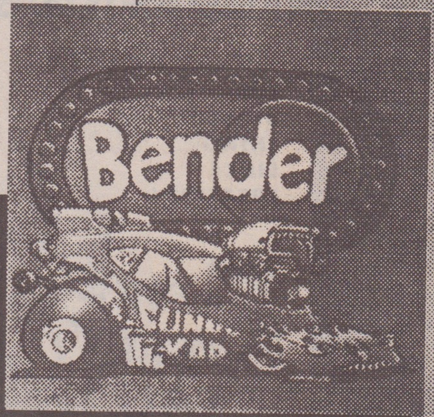

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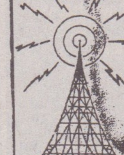

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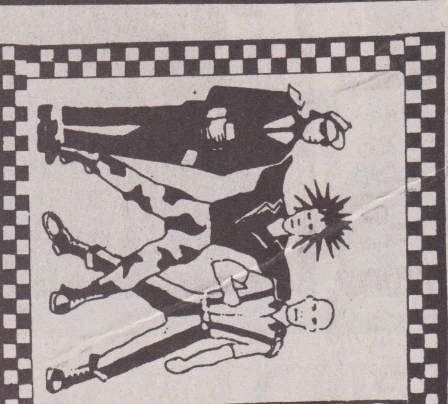

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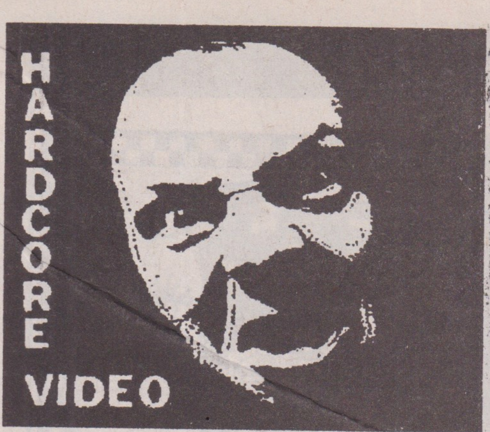

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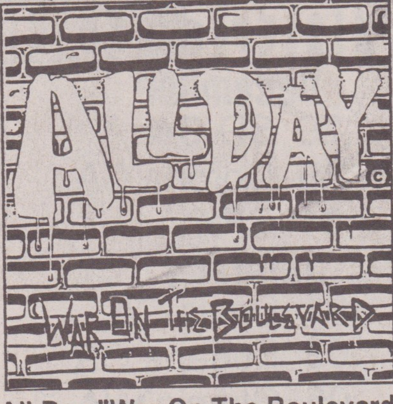

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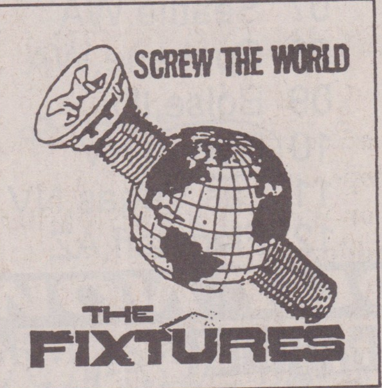

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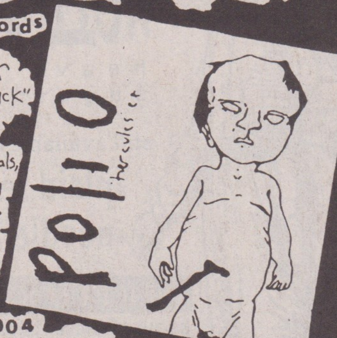

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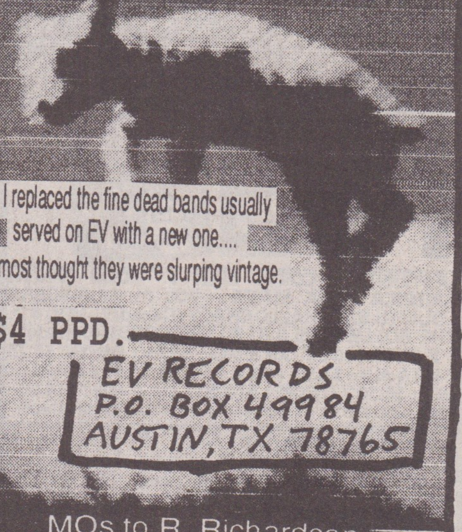

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FOOD NOT BOMBS SCORES BIG!!!

Mayor's Office forced to yield intelligence documents D.A. drops charges against Keith McHenry Frank Jordan may be forced to testify in court

Things may be turning around for Food Not Bombs San Francisco. The group, which has been battling the San Francisco police department for over a year has scored key victories both in the courtroom and in the streets. Ironically, these victories in San Francisco come at a time when other cities are stepping up their attacks on local Food Not Bombs, and the rights of homeless and poor people .

Keith McHenry, a cofounder of Food Not Bombs, was surprised to see his felony charges dropped by the District Attorney. The charges of assault on various members of the city government were widely believed to be false. Keith McHenry is a lifelong pacifist and is about as likely to hit anyone as Congress is to pass universal health care. He has spent at least one-third of 1993 in jail thanks to Mayor Jordan's attempt to squelch objections to his Matrix plan. It is unclear what made the D.A. decide to drop the charges. However, the day before (Halloween) Keith's supporters staged a lively and large protest which effectively demonstrated how a few hundred people could keep the cops occupied for a few hours. Add to this embarrassing pictures of the cops lining up in formation around contraband bagels, making their way into the local papers. Soon there was lots of political face to save and Keith received a "Get Out Of Jail" free card.

A few weeks preceding, another set of Food Not Bombs activists went to court to request that charges be dropped on the grounds of selective and excessive prosecution. Food Not Bombs amassed an impressive amount of evidence and witnesses. However, Judge Aguilar, a traveling judge, decided it would be best not to show the videotape (nicknamed SFPD's greatest hits) so he delayed the motion until the regular judge could return. However, he surprised everyone by not granting Mayor Jordan an excuse from a subpoena. Before the proceedings were over he also ordered the SFPD, The Mayor and the DA to turn over FNB intelligence files from the past four years.

Things are not yet over, however. Food Not Bombs still has a court order to quit serving food in the city parks; so the arrests continue. Since the police have been losing in court, they have resorted to telling homeless people that FNB is responsible for the lack of housing vouchers available. So far, most people have been able to see through this, but at least one FNB activists has been threatened while trying to ladle soup in Civic Center Plaza. Luckily, other homeless folks stepped in on behalf of the server.

Looking at the larger picture, however, FNB problems are only the beginning of the story. Nationwide, anger about poverty has translated into anger against the poor. Cities such as Seattle, Chicago, Arcata and even Berkeley have enacted laws to criminalize poverty. Imagine people who own a bread factory trying to pit people with three crumbs against the people with no crumbs. By and large, many of the politicians are winning this battle, but it is not without serious resistance. In this context it is pretty easy to see why Food Not Bombs has faced so much brutality at the hands of the police.

Meanwhile, in, the local Food Not Bombs chapter has been served with a court order to cease distributing food. Officials in the northern California logging town are taking a defendant to court for contempt of the order.

Are things turning for the worse in Berkeley? Depends on who you talk to. A memo written by a lowly bureaucrat suggested moving both Catholic Charities and Food Not Bombs out of People's Park. Some think that nothing will come of it, yet others are on alert. However, let it be known that the birthplace of the Free Speech Movement passed exceedingly reproductive anti-homeless laws in the November elections.

For more information about Food Not Bombs, please write 3150 Geary Ave Box 12, San Francisco, CA 94118.

Special note: The Food Not Bombs benefit CD is still in production. Apologies for the slow response for the many (over 200!) bands that submitted tapes. It will be released on Piece Of Mind records. Some of the bands that have confirmed are Naked Aggression, Strawman, Tribe 8, The Swingin' Udders and Kingdom Scum. Watch the ad space in MRR in coming months. An LP version will be made if we get 500 written requests for it. Write Contraband Carrot Collective 523 Valencia, SF, CA 94110. Jim Tracy

Thailand

The Thai underground scene has developed quite a lot in the past two years. Bands were formed, labels were created, gigs organized, shops began to stock imports of punk/HC/death tapes and even CD's. Now you can find Black Flag, the Dead Kennedy's and much more in Bangkok. What a change!

Thailand Dok Mohok & friends

For shops, try the **Music One** on Silom Road, or the shops in Siam Square, or the small shop run by thrashers on Khao San Road in Banglamphoo.

On the punk side of Thailand, while Dok Mohok is now completely blind and moneyless (I delivered him another $200 from the latest sales of the benefit 12"), and more than ever needs your friendship and support (write him: Dok "Mohok" Kansomnud/ 304J17 Soi Tapsuwan 1/ Dindaeng Road/ Asoke/ Bangkok 10400/ Thailand), a couple of punk bands were formed: **SEPIA** play what they call "Alternative punk metal" and have a cassette EP out on Roxx Records. They're planning a full-length album for next year. You can reach them through Roxx Records c/o Sanit Noraheem/ 718 Pattanakarn Road/ Klong-Ton/ Prakanong/ Bangkok 10250/ Thailand. They'll release a split 7" with **DONPHEEBIN** next year on my own Tian An Men 89 Records in France. Watch out! **GERONIMO** play political punk but I don't know how to reach them. You may try to ask Sanit of Roxx Records **TOILET** is an all-expatriate punk band which has a great demo tape, but I don't know if they're distributing It. You can reach them through: Bob Sabet/ 157/2 Soi Aree Samphan 2/ Phaholyothin 5/ Bangkok 10400/ Thailand. There are two other expatriate punk bands jamming around the International School of Bangkok (ISB) but they don't have names yet. All You Can Eat came to Thailand between their Australian and Hong Kong gigs and at the time I left Bangkok they were trying to get gigs there, but I don't know if they managed to play. Anyway, they had a plan to improvise a jamming session with Dok Mohok at the Week-End Market in Chatuchak Park on Saturday the 17th of September. The rest of the underground scene now consists almost exclusively of deathmetal bands. The best Thai death/thrashcore band, with very original sound and lyrics, is **DONPHEEBIN**. It was formed by the Kaewythit brothers in their native village near Nan in the north of Thailand. The, band's name means "The Hill of the Flying Ghosts", (after the local legend of their village being haunted by hundreds of ghosts of tribesmen who died in a terrible ethnic clash there a few centuries ago). Their texts deal with the problems of pollution, the loss of traditional values, and the rule of money in nowadays Thailand. They have 2 albums out on Roxx Records. The first was released in 1993 on tape and CD, the second in 1994 on tape only. You can reach them through: Somsak Kaewthit/ PO Box 40/ Khlongton/ Bangkok 10116/ Thailand. DONPHEEBIN is preparing their first full Thailand tour.

On the press front of Thailand, new magazines appeared, the most interesting being ***Quiet Storm***, with a special feature about punk rock in their September 94 issue, and ***Generation Terrorist*** (subtitled (Alternative Music for Alternative Idiots) which has 5 issues out and deals with Grunge Thrash Punk. Alternative and so on. Both these magazines are in Thai language.

Cambodia

There's no rock scene in Cambodia. I spent 17 days in Phnom Penh, and the only guy I saw wearing a Metallica t-shirt, didn't know what it stood for. But there are people who care and will try to start a rock scene there. 3 French people (who were active in the French alternative music and circus scene) started an open air bar with a stage and are willing to organize gigs for foreign punk and thrash bands. This place is called **Magic Circus**. It's located not far away from the infamous Tuol Sleng (S-21) museum, the former torture center of the Khmer Rouge regime. If you want to play in Cambodia, you can contact Delphine Kassem, or Magic Tof at: Magic Circus/ PO Box 405/ GPO/ Phnom Penh/ Cambodia. I've heard All You Can Eat are planning to play there next year during their Indochina Tour.

Apart from this, after all these years of war, heavy US bombings, then the reign of terror by the Khmer Rouge, then the Vietnamese liberation and occupation, and the pro-Soviet regime, and finally the United Nations taking things in their hands for two years, organizing elections, and bringing back the King, Cambodian people are, struggling in the middle of corruption, violence, guns, war, mines, garbage, drugs and the thousands of prostitutes left behind by the UN "blue helmets". Corruption: the Cambodian army is subsidized by the UN and the Western powers, and thus is the army in the world with the highest number of general officers. 1 general for every 16 soldiers. Fortunes are being built with UN money. In the meantime, many soldiers in the isolated provinces are being left on their own, not being paid, badly fed and sometimes no money. They also have to fight against the bloodthirsty Khmer Rouge, always there and, powerful 15 years after their defeat by the Vietnamese army. The KR controls more and more of the Cambodian territory, especially the whole West provinces of Pailin, Koh Kong, Preah Vihear (where they declared their provisional capital city and government), launching attacks as near as 15Km from Battambang (the country's second largest city) and Siem Reap (near the Angkor Wat temples). As a matter of fact, they control the,whole Cardamome mountain chain, in the south, often launching attacks from there towards National Road No.4 between Phnom Penh and Sihanoukville (ex-Kompohg Som) or in the region of Pursat near the Tonle Sap lake. They usually attack buses, trucks or trains, clashing with the Cambodian army (often fleeing because they are hungry, demoralized, and very badly-equipped, with only a handful of bullets per soldier), robbing passengers, killing ethnic Vietnamese travelers and kidnapping foreign tourists or NGO workers for ransom, or sometimes just killing them.

Then you have the common banditry, people armed with machine guns or pistols, stopping vehicles on the roads to rob passengers. These bandits often dress as regular army soldiers or policemen. Real soldiers and policemen settle road blocks too, and ask for racket money from drivers, sometimes shooting at vehicles too. An estimated 10 million land

mines are still there all over the country, injuring or killing several people a day and making Cambodia the country with the highest number of mutilated persons in the world, an estimated 10% of the population). Most of these are former soldiers or militiamen, and nobody cares, so they beg for money in Phnom Penh to survive.

At the weapons market on Pochentong Boulevard in Phnom Penh you can get a handgun for $25 and a Kalashnikov for $75. It's cheaper than a bicycle! So most of the people go around wearing guns, either to defend themselves or to rob people. Every day in Phnom Penh, people are being robbed of their motorbikes or cars at gunpoint, usually in daylight. Oh yes, and a land mine, "Made in China" or "Made in Pakistan" cost a mere $5. Lots of people still use land mines in Cambodia nowadays, despite the official efforts to demine the country. The KR still use them, and also the Cambodian army, and even normal people who want to protect their property from thieves! Watch out where you put your foot!

There are no laws against drugs in Cambodia and pot is freely on sale in markets for $2. Hundreds of orphans or abandoned kids between the ages of 5 and 14 live on the streets and beg for food and water. Some people who care just started a non-profit NGO to take care of them, and it's about time. They rented a house, give away meals and try to teach basic education to the kids. But they cruelly lack funds (they run on a budget of $1,000 per month!). You can reach them at: Little Friends/ PO Box 588/ Phnom Penh/ Cambodia. Donations can be made through bank draft on their account number 30400808, Foreign Trade Bank of Cambodia.

Prostitution boomed when thousands of UN soldiers from all over the world came to Cambodia to disarm factions and protect the organization of elections. Then they left a year ago, but the whorehouses stayed. Especially famous are the one at Km 11 and street 70, but you can find them in many other places. AIDS is now a really big problem. A few NGOs try to teach sex workers how to use condoms and help them medically, but recently the government decided to close down all whorehouses, forcing prostitution to go underground and health workers fear VD and AIDS will develop further, as the sex workers will fear being arrested, raped or expelled out of the country by the police (many of them are ethnic Vietnamese, and the parliament just voted new laws on nationality and residence, restricting de facto the rights of ethnic minorities, especially Vietnamese). Anyway, the latest reports suggest that some whorehouses re-opened already.

The country experiences chronic power and water shortages. There is no centralized, electricity supply system, each city has to use diesel generators, and usually there are only a few hours of electricity per day (many shops and hotels have their own generators). Piles of garbage are rotting around the city as there is no efficient garbage disposal system. Diseases are spreading.

A "Holiday in Cambodia" is something not to be missed!

Laos

The Laotian rock scene developed a little bit since my last stay there in 1990. A heavy metal band was formed, called **THE SAPPHIRE**. They usually play their own compositions in Lao language at the Victory Club in the Saysana Hotel in Vientiane. They released one album tape on Lao Entertainment in Laos and just released a second album titled *Heavy Lao* on Rota/Mega Music in Thailand. You can reach them through: Lao Entertainment/ Saysana Hotel/ PO Box 102/ Vientiane/ Laos. Lao Entertainment are probably the ones to contact if you want to play in Laos, too. Another interesting thing in Laos is that now you can easily buy at music shops cassettes of Laotian heavy metal and rock, by bands of Laotian expatriates in the US and Canada. These bands are **EXILE, CHITPANYA, MEKMORAKOTH, DREAMER**, and they sing in Laotian. Quite a novelty, there. Let's hope it's a good start for the Lao scene.

Laos
The Sapphire

On the political side of things, Laos is still formally the Lao People's Democratic Republic ruled by the Pathet Lao (Communist Party), but they recently changed the country's emblem by taking off the hammer and sickle and the red star and replacing them with the That Luang (a religious monument in Vientiane). They also produced more economic reforms to develop the private companies and foreign investment. An estimated hundred anti-communist guerrillas are still active from time to time in the North, sometimes attacking trucks and killing/robbing passengers, but the general situation of Laos is very peaceful now.

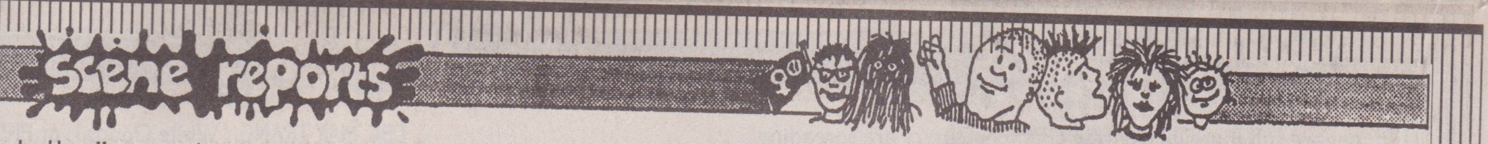
I traveled by trucks from Vientiane to the Vietnamese border at Laq Bao, and it took me 5 days to complete the 700Km journey! Quite an exhausting and muddy experience! It was the rainy season and roads in Laos are generally not asphalted, just mud tracks or mud pools in the jungle.

Vietnam

From 1975 to 1992, rock and pop music was strictly forbidden in the Socialist Republic of Vietnam. Before 1975, there was a scene in the south, centered around Saigon and Da Nang. At that time, bands played (obviously) 70's rock, and were called **THE DREAMERS, BICH LOAN & THE CBC, MAY TRANG** (White Clouds), or **PHUONG HOANG** (Phoenix). Many of these musicians left the country before or after the reunification of the country in April 1975. In the past few years, along with the economic reforms and the introduction of some capitalist elements in the socialist economy, a little more cultural freedom was granted to the Vietnamese people. So rock bands appeared again in Vietnam. There are bands in Hanoi, but there isn't much information about them as they have no place to organize gigs or even to rehearse, but I've been told that in one of the music shops there you can find Bad Religion along with the usual hard-rock/metal mainstream stuff. The biggest rock scene again is in Saigon/Ho Chi Minh city. Bands are: **BACH DUONG** (Birch Tree), **BA CON MEO** (The Cat Trio, an all-girl pop-rock band with 2 album-tapes out), **BUOI SANG** (Morning, a pop-new wave band), **DEN TRANG** (Black & White", metal rock), **THIEN THANH**, and the most promising band, **DA VANG** (Yellow Skin). **DA VANG** play great thrash/speed-metal. I went to one of their gigs at the Youth Culture Center in Saigon (on Nguyen Thi Minh Khai Boulevard 3) and it was quite an experience. About 500 people came, and before the gig started, videos of foreign deathmetal bands were shown on a giant screen. The show was excellent and the audience went crazy. Audiences are still supposed to sit down on chairs during shows and clap their hands after the songs and there are bouncers/plainclothes policemen to take care of that, but they had a hard time controlling the excited guys who climbed on their chairs, screaming and brandishing lighters, or even a few attempts at climbing on stage (the guys were run after and quickly brought back on their chairs). **DA VANG** and a few other bands took part in some compilation tapes of local bands titled *Pop Rock Saigon 92* and *Hoang Vang Pop Rock 2*, released by the record label **Cong Ty Van Hoa Tong Hop Quan 11**. Their address is: Cong Ty Van Hoa Tong Hop Quan 11/ 964 Ba Thang Hai/ Q.11/ T.P. Ho Chi Minh/ Vietnam. Phone: 555782 and 555783. **DA VANG** can be reached through their guitarist/vocalist address: Nguyen Dat/ 67A Pham Van Hai/ F.3/ Quan Tan Binh/ T.P. Ho Chi Minh/ Vietnam. Phone: 448329.

Vietnam
Da Vang

It's now possible for foreign rock bands to tour Vietnam, but you have to pass through the official concert agency called **Saigon Concert**. You first have to send them a video tape of a live performance and a letter stating what kind of gigs you'd like to get in Vietnam: how many, where, how big venues you need (clubs, youth centers, theaters, stadiums), and they can arrange anything for you. You will get a share of the door money (not

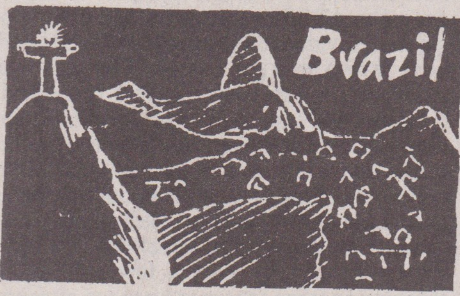


much. Usually gig tickets are priced at $1, which is already a lot, considering the average monthly wage of $50 or so), accommodation and food, but you'll have to pay for your plane tickets to Vietnam. The address of Saigon Concert is: 07 Cong, Truong Lam Son/ Q.1/ T.P. Ho Chi Minh/ Vietnam. Phone: 225360; Fax: 84 8.295831. The director is Mr. Nguyen Thanh Nghia. When you contact them, try to look/ sound not too offensive, this is afterall an official state organization, and Vietnam is still a socialist country.

The only music magazine dealing (sometimes) with rock is titled ***Song Nhac***. My contact there was Mr Pham Trong Gau, a very nice person, very interested in all kinds of new music. The address is: Song Nhac/ So 81, Tran Quoc Thao/ Q.3/ T P Ho Chi Minh/ Vietnam.

If you write to Vietnam, you should probably send registered letters, as the post is slow and not very reliable.

I hope you enjoyed this first Indochina scene report. Have a nice day and take care Lük Haas/ 28 rue de Soultz/ 67100 Strasbourg/ France



Brazil is a big country, so we cannot talk about the scene on firm lines; you find big distances and all styles of bands but I don't want to bore you with unknown bands and zines. Here is a list of the more expressive of alternative Brazilian underground Let's go for parts...

Belo Horizonte city (Minas Gerais state) is regarded as a "metalcore center" in Brazil, home of Cogumelo Records, the most famous alternative label in Brazil. You can find the oldest, noisiest and most famous HC Brazilian bands coming from there, like **ATACK EPILETICO** (2 LP's released), **DEJETOS DA HUMANIDADE**, **MORTE SOCIAL**, **COMANDO KAOS**, **MILITOFOBIA**. These 4 bands recorded a comp LP, *BH Core LL*. The Hardcores of BH have anarchist attitudes, and they usually organize demonstrations, direct actions, etc like the 'anarco-punks' in SP and in Northern/ Northeastern Brazil like Natal, Joao Pessoa, Belem (this last one is in Amazonia!). In the north, you can find **DISCARGA VIOLENTA**, an anarchic HC noise band with a 19 song 7" EP.

The HC band in Belem is **DELINQUENTES** (2 cassettes released).

Recife city (Pernanbuco state) is a little different from other cities of northeastern Brazil. Their alternative people are not so involved in direct actions like other cities, but they have a powerful intense scene, with gigs almost every weekend. Recife is the biggest city in this area, where you can find **CAMBIO NEGRO HC** (2 LP's released) and the **RECIFEZES**. Finishing the northeastern area, we can't forgot to mention **KARNE KRUA** (1 LP recorded) and *Microfonia* zine (publishing since 1985).

Rio de Janeiro city (Rio de Janeiro state) is the totally 'for fun' scene with bands like **ANARCHY SOLID SOUND** (a LP and a compilation coming soon!), **POINDEXTER** (funk/ HC) and **BEACH LIZARDS** (a compilation released). Zines? You can find the *Mensageiro* and the *Punch* (like newspaper)...

Brasilia, DC, in the state of Goias, city of **DISGRACE** (thrashcore band with an 7" EP released), **DFC** (with a LP released), **BSB-H** (3 LPs recorded) and ***Protectors Of Noise*** fanzine. In **Goiania** city we find bands like **CASH FOR CHAOS** (with a compilation recorded), **HxCx 137** (LP released), *Colapso Utopico* zine, **Cachorro Bispo** zine and **Subway Records**.

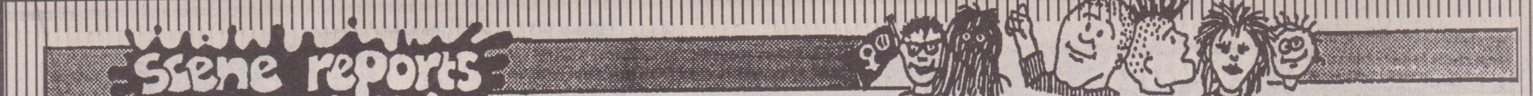
São Paulo city (São Paulo state), the biggest and most populous in Brazil - it has also the biggest variety in the scene, from the anarcho-punks like **MAP**, up to the straight-edges who acts on 'libertary youth' (Brazilian A.Y.F. section). The principle straight-edge bands in this area: **NO-VIOLENCE** (with a very cool tape and a 7" EP released), **PERSONAL CHOICE** (with a compilation recorded), **CLEARHEADS** (compilation recorded) and others...

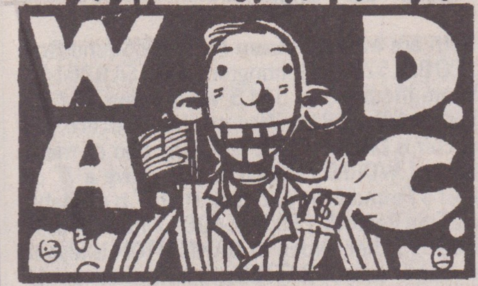
The other principle bands on the scene are: **INTENSE MANNER OF LIVING** (2 compilations released and a LP coming soon), **NECRORROSION** (with a compilation released–grind band), and many others, like all those who act out of **Colectivo Altruista** (4 bands and lots of zines acting for anarchy.) The city has some important zines too like **Aaahhl**, **Drowned** and **Sonidos, Ruidos Y Ideas**... It's also the home of **Low Life Records**...

Not far from there is **Santos, my home, the city has been** so considered the new home of Brazilian alternative scene. The principle bands are **SAFARI HAMBURGERS** (one LP and a compilation) **WHITE FROGS** (where I play bass - 7"EP out now!!!), **SPEED WHALE** (guitar noise with an LP coming soon!), **ABUSO SONORO** (with a compilation out), **BONES EROSION** (split 7" EP out) and others with some good demo tapes now: **LEUCOPENIA**, **KxOxVx**, **SONIC SEX PANIC**, **FAT N UGLY WOMAN'S HOUSE**, **KICKING ASS FOR FUN**... Zines, we have only one, **Definite Choice** (already written in English). It's also the home of **Elephant Records** (totally D.I.Y.).

Curitiba (in Parana state) is a totally for fun scene too, bands like **PINHEADS** (7" EP out), **ANOES DE JARDIM**, **RESIST CONTROL**, **SLACK NIPPLES** and very many unknown others... ***Back-Core*** zine is the principal there.

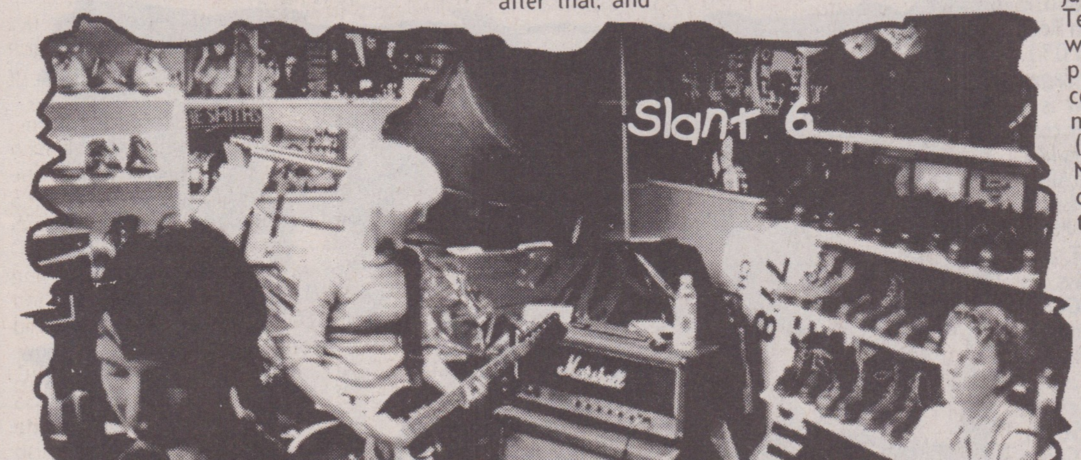
Junior (White Frogs/Definite Choice), Rua Joao Pinho 27 Ap 11, CEP 11055-060, Santos, SP, Brazil



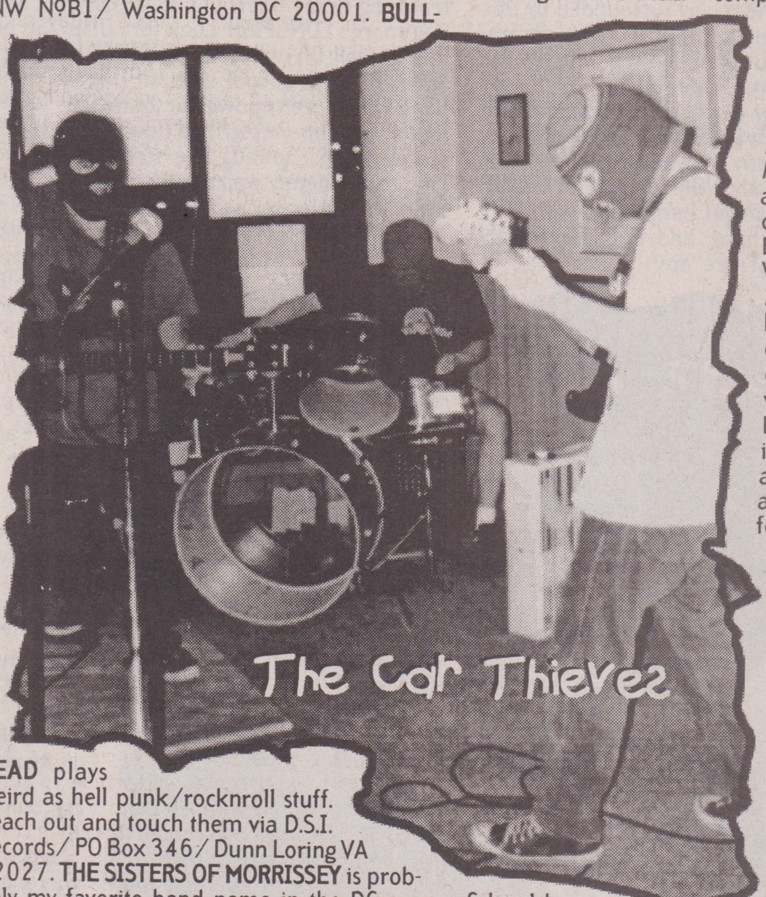


What?!? A scene report from DC?? Yes~ kids, we're still here. No time for fuckin' around. I'll get right to it. Let's start with the bands. **THE SUSPECTS** just released a 7" on Torque Records (8510 8th St/ Arlington VA 22201). They have an aggressive '77-style sound and a slammin' live show, and feature Kent Stax (**SCREAM**) on drums. Very tasty. Call them at 703-370-2566 (Chris). **THE PEE TANKS** are a great band from MD who play punk rock with kind of a mixture of CA & NY styles, and they throw in some ska for good measure. They're funny as shit live. They have 2 tapes out, and a 7" which features 4 songs from their *Pro Fun* tape. The 7" is on Sneezeguard Records (301 Annapolis St/ Annapolis MD 21401), and the tapes are available from Pickled Himalayan Music. They're also doing a split 7" with an Atlanta band called Quadaleacha. For info: Mike Hall/ 3903 Conifer Lane/ Bowie MD 20715/ 301-262-8749. **HOOVER** broke up around early May, not long after the release of their new album (Dischord). Too bad, because, even though I'm not a big emo fan, I was really impressed with the album, more than I was with their live show. In other Dischord news, **SLANT 6** played a show at Smash for the store's 10th anniversary. It was weird watching them play surrounded by Doc Martens. They went on tour; I highly recommend checkin' out their show if you get the chance. Their album (*Soda Pop-Rip Off*) doesn't do their live show justice in my opinion. **THE HOLY ROLLERS** play bluesy rock/punk and they had a sax player with 'em when they opened for 7 Year Bitch recently. **NORMAN MAYER GROUP** is another great all-girl punk band with a 7" available on Dischord, and **FUGAZI** recently broke a hiatus of live ap-

pearances when they played at Fort Reno. It was their only area show this summer. They played some shows in Brazil after that, and have no definite plans for the rest of the year. Some other bands with new releases on Dischord are **ANTIMONY** and **LAS MORDIDAS** (both featuring ex-members of **CIRCUS LUPUS**), and Baltimore's **LUNGFISH**. Look for **LUNGFISH** on tour this fall. Oh yeah, **LAS MORDIDAS** broke up. **JUNK BABY** is a cool emo-ish pop-ish punk band with a pretty powerful sound. The *Washington City Paper* described Howie Lee's vocals as "warbling." Sounds like screamin' to me. They have a demo available. Howie Lee/ 2301 Evans Dr/ Silver Spring MD 20902/ 301-593-4357. **THE DISMEMBERMENT PLAN** play punky pop (or poppy punk) in their own sometimes wacky style. They're another band whose live show kills their recorded stuff. Their 7", *Can We Be Mature?* is available on Alcove! Recordings/ PO Box 7973/ Fredericksburg VA 22404, or call Travis at 202-797-0480. Title track on that 7" rules. If you listen to the **MEATMEN** and you think, "God, what a bunch of perverted, sexist juvenile crap," just remind yourself that Tesco Vee lives in the suburbs with his wife and 2 kids, and works for the phone company. They have a new CD coming out this fall featuring an ode to necrophilia called *Some Like It Cold* (Meat King Records/ PO Box 5542/ McLean VA 22103). They're playin' out for the first time in 6 years and their live show involves many props. (Tesco is, of course, the only original member, but he's the whole show anyway). Ex-**GOVERNMENT ISSUE** singer John Stabb's new outfit is called **BETTY BLUE**. They have a 6- song demo which I haven't heard. They're also lookin' to go on tour. They can be contacted at 301-217-9023 (John) or 202-483-5431 (Andy). Some other oldsters in the DC punk scene playin' again are **BLACK MARKET BABY** and 9353. 9353 just released a CD, and one Member of **BLACK MARKET BABY** is also in a Baltimore-based band called **JAKKPOT**. **THE CAR THIEVES** are a garage-surf-punk band who wear ski masks when



they play. They sorta remind me of Shadowy Men On A Shadowy Planet, but much more obnoxious. Dig it. Contact 'em at 1305 10th St NW №B1/ Washington DC 20001. **BULL-**



The Car Thieves

HEAD plays weird as hell punk/rocknroll stuff. Reach out and touch them via D.S.I. Records/ PO Box 346/ Dunn Loring VA 22027. **THE SISTERS OF MORRISSEY** is probably my favorite band name in the DC area. They have a 7" called Travolta on D.S.I. Records. It's sorta like disco punk, if that' makes any sense. Contact D.S.I. or S.O.M. by writing to D.S.I. c/o Sean Epstein. Oh yeah, D.S.I. is releasing a comp soon, and a CD by a metal-ish band called **NO SANER**. **BLAST OFF COUNTRY STYLE** is a thoroughly wacky band w/ 2 boys and 2 girls. They have a lotta releases on Teen Beat (PO Box 3265/ Arlington VA 22203). Sweet- sounding female vocals and garagey recording. Great stuff. Their live show is a fucking scream. **TUSCADERO** is another cool Teen Beat band. Indie-pop in a Breeders-like vein. They have a coupla 7" EPs out called Mount Pleasant and Angel in a Half Shirt. Also on Teen Beat is **AIR MIAMI**, featuring Mark Robinson and Bridget Cross of **UNREST**, and **RITES OF SPRING** bassist Mike Fellows on drums. They have a 7" out now. **VELOCITY GIRL** sold out the Black Cat club recently at their CD-release show. They're on Sub-Pop, so it's no surprise. VG's Jim Spellman has a side project going called **PIPER CLUB**, also featuring members of **EDSEL**, **CHISEL** and **TSUNAMI**. **PITCHBLENDE** has a new album on Cargo called Au Jus. They do total DC noisecore. *Echoes From the Nation's Capital Pt.2*, a DC comp on Third World Underground (1843 N. Kramer Ave/ Tucson AZ 85719) will be out Sept. 1st, and will feature **VELOCITY GIRL**, **TRUSTY**, **EDSEL**, **GEEK**, **CORM**, and 16 others. **DICKSISTER** is a filthy hardcore band. (That's not an insult.) They have a 7" on K-Town Water Records (PO Box 416/ Cabin John MD 20818). They also have a CD in the works, and a song on the D.S.I. comp *Sex Your Head*. **TRUSTY** does flawless toe-tapping pop punk. Lotsa fun. Their latest release is a 7" called *Cathy's Keen*, and it's available on DeSoto Records (PO Box 60335/ Washington DC 20039). They have other releases available, including a full LP, write to 'em c/o DeSoto for more info. **FRODUS** has a powerful sound and a pretty big following. They're kinda hardcore/emo with a sense of fun at the same time. And a saxophone. They have a 7", and a tape called *Molotov Cocktail Party* available. For info: PO Box 2633/ Springfield, VA 22152, or call Shelby 703-866-1391, or Jason 703-323 1751. **ASHES** is a sXe band with an (ironically) intoxicating sound. Slow-to-mid tempo stuff, with a female vocalist who melts your ears. They have two CDs available, one combines their demo & 7", the other is an EP called *Hiding Place*. Both are available from Network Sound Rcds (PO Box 5213/ Huntington Beach CA 92615). Write the band at 5215 Wissioming Rd/ Bethesda MD 20816. Also on the hardcore/sXe circuit is **DAMNATION**, featuring two ex-members of **WORLDS COLLIDE**. They have a 7" on Lost & Found now, and their first 7" is available on Title Records (PO Box 4086/ Rockville MD 20852). Ken Olden of **DAMNATION** is also in a band called **BATTERY**, which has an LP available on Title as well. Ken also runs a studio called **SNP** Studios DC. They only charge $10/ hr, so if your band is coming out this way, give 'em a call at 301-864-4950. After **DAMNATION** comes **ETERNAL**. They have a 4-song demo available, and a 7" coming out very soon. Write 'em at 9925 Dickens Ave/ Bethesda MD 20814. For more info on hardcore/sXe bands and setting up shows, call Jon at 703-276-1537. Level Records (5448 Chevy Chase Pkwy/ Washington DC 20015/ 202-966-8925), just released a comp CD with **HOLY ROLLERS**, **ANTIMONY**, **BRANCH MANAGER**, **ASHES**, **TRUSTY**, and 11 other DC bands. The **REPROBATES** have been making waves in the DC/Baltimore area with their no-frills rock-punk rockabilly sound and look (sideburns galore). They have a 7" called *Hate You!* on You Say When Rcds (PO Box 4751/ Baltimore MD 21094/ 410-366-8402). **UNIVERSAL ORDER OF ARMAGEDDON** has a new EP out on Kill Rock Stars. Mo' bands: **SUBSTANCE D**: mid tempo, kinda artsy punk. 2 girls, 1 boy, and they all sing lead. They're also on the Level comp. **BLUE RIDER**: 3 girls, sorta like **SLANT 6** but more Joy Division-ish. **RAZOR 18**: They have 13 songs to their name, more comin'. Demo tape available, record coming soon. Call Bill 202-966-1436 or Rob 202-994-9308 (day) 202-338-7920 (night). **DEATH CAMP SKINNY**: Straight-up punk rock, somewhere between Bad Religion and Green Day, only dirtier. They'll send you a demo. Write to Stop Control PO Box 25641/ Washington DC 20007 8641, or call Kyle 703-685-0117. **CRIME**

Blast Off Country Style

AGAINST HUMANITY: Another sXe hardcore band. **INVADERS FROM URANUS**: Wacky punk like a blend between old Butthole Surfers and Black Flag. Their demo *Blood On The Ice* is available from 1906 37th St NW/ Washington DC 20007. Bands I left out: **FLUKE, XANTHIPPE, CANDY MACHINE, CATTY WAMPUS, MURDER INK, ESMIRELDA, YOUR MAJESTY, HOSE.GOT.CABLE** and a bunch more I'm sure.

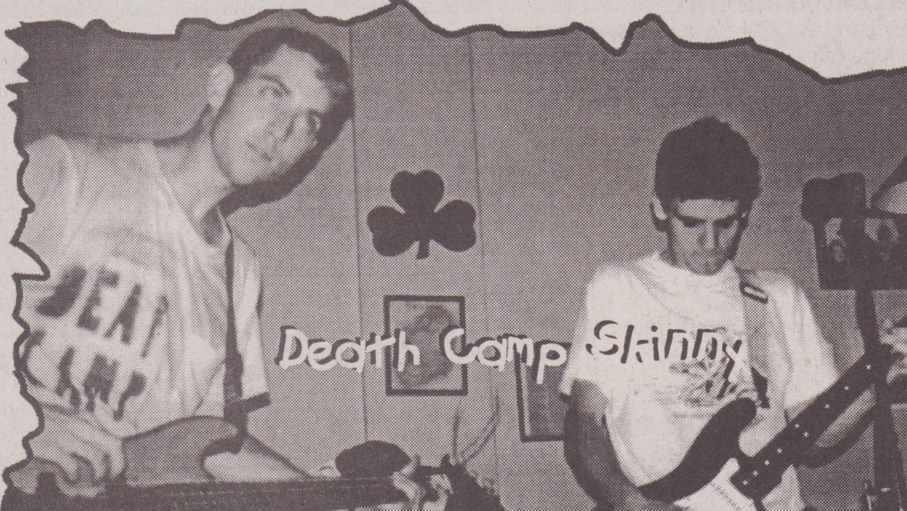
Some cool record stores to check out: **Vinyl Ink**/ 955 Bonifant St/ Silver Spring MD 301-588-4695 (Silver Spring metro). Kickass selection, lotsa vinyl, zines, good prices, employees know their shit. Smash!: Ads in every MRR. Kinda pricey & trendy, but hey, it's Georgetown. **Yesterday & Today**/ 1327 Rockville Pike/ Rockville MD 20852 301-297-8644. The biggest selection of 7" records you'll ever find. Fuckin' amazing. **GO! Discs**/ 2507 North Franklin Rd/ Arlington VA (Courthouse Metro). All-around great store. They recently hosted the 1st-ever Indie Rock Flea Market. **Phantasmagoria**/ 11308 Grandview Ave/ Wheaton MD 20902/ 301-949-8886 (Wheaton Metro). Incredible selection of vinyl, prices kinda high. **Beehive**/ 925 U St NW/ Washington DC/ 202-667-2524. (U St-Cardoza Metro) Exclusively punk & DIY, shitloads of zines, all volunteer-run. Support this place or you ain't punk!

Venues: **ASYLUM IN EXILE**/ 1210 U St. NW/ D.C. (U ST. Metro) A really divey place. club 202-319-9353. info 202-232-9354. **15 MINUTE CLUB**/ 1030 15th St. NW/ D.C. 202-408-1855 They never do all-ages, but they treat bands well. **BLACK CAT**/ 1831 14th St. NW/ DC/ 202-667-7960. Always all ages, great stage, but they're very picky about who plays there and you havta send a press kit and demo. **Safari Club**/ 925 5th ST NW/ D.C. (Gallery Place Metro) Jon 703-276-1537. They book sXe and hardcore shows. **9:30 Club**: If you are: a legendary punk band; a guaranteed good draw; or famous and on MTV; they will: overcharge at the door and jack the price up on merchandise. I still go there; it's fun. **O'Carroll's**: 2051 Wilson Blvd/ Arlington, VA (Courthouse Metro) They have shows every Friday and Saturday. **Fort Reno**: Outdoor stage which features shows every Monday and Thursday through the summer. Just go to the Tenleytown Metro and follow the punk teeneyboppers. They're accepting demos all winter; send your stuff to NW Youth Alliance/ 1726 New Hampshire Ave NW/ Wash. DC 20009.

Cool zines: ***Slanted*** (PO Box 2219/ Kensington MD 20891) Issue №4 out now with DC scene info, interviews with Jawbreaker, Pitchblende, and more. **Stop Control** (PO Box 25641/ Washington DC 20007-8641) is my zine. Issue №1 out now with The Suspects, Youth Brigade, lotsa other silly stuff. ***Armadillo Culture*** №6 available on internet (sokay@cyclone.mitre.org). This is a geek/ punk zine with lotsa cool stuff. They take mail too: 2857 Foxmill Rd/ Herndon, VA 22071.

Positive Force has been quiet for most of the summer, but back in May they put on the '94 Women's Festival, a 4-day event featuring tons of live bands, films, and speakers. Contact PF at 3510 n 8th St №8, Arlington, VA 22201 or call 703-276-9768. In the past year they also brought in Citizen Fish, Still Life, and some other great bands. **The Beehive** has been setting up tons of shows all summer, as well as doing Food Not Bombs and running their shop. Touring bands should definitely give 'em a call for info on where to play and where to stay. (Address and phone number under "Cool record stores") Travelling punx should try calling Beehive or Positive Force, or try me (Just Dave) at 202-387-7212. If that gets you nowhere, try stopping by Dante's at 14th & Church St NW, or Food for Thought at Dupont Circle. Talk to people, look for flyers, grab a City Paper. Well take care. I'm outta here.

Just Dave



RADIO ARTICLES

RADIO IMANTA

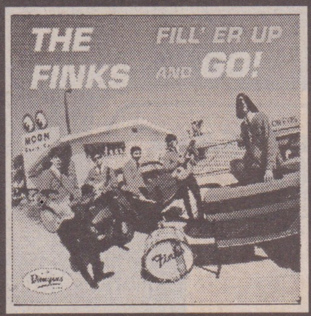
Valmiera, Rigas iela 95 b, Telefons – 42833

Radio Imanta is a Latvian radio station 70.97 on the FM band and has a weekly 4 hour program playing everything from 77 punk to 90's jazzcore (in other words, what our own collections contain). We urgently require more music to play on our show as we are starting to repeat our playlists. Cassettes are most welcome and make up the bulk of our collection, but of course vinyl and CDs are also fine. Our program is in both English and Latvian languages with DJs Simon Butcher (ex-Spiral Objective Australia) and local Latvian lad Aigars. Please support us and we can support you with tons of airplay. Simon Butcher / a/k 73 / Valmiera LV-4200 / Latvia

Ground Zero i6 the only damm radio show worth your time. We feature all kinds of punk, hardcore, experimental, ska, and some other stuff. If you happen to be in Santa Fe, NM, you can catch it on 90.7fm KSFR every Wednesday night from 8 to 10 (previously we were on KBAC every other Sunday, but they sucked and shut down.) Our show has been around for about 3 years, and it's the only punk show in NM (I think). But anyway, we *really* want your releases, if you send us something it will get extensive airplay, and it will be reviewed in a few local zines. We don't really know what the fuck we're doing, but if you send us something I guarantee we will play it a lot and tell people where they can get it. Send anything you have recorded to: Ground Zero Radio c/o Sam Folk-Williams/ PO Box 148/ Santa Fe, NH 87504. Thanx, I hope I hear from you soon, Sam.

Hello, I just wanted to tell you all a bit about a radio show called THE WORLD OF PUNK which one can hear in the greater New Orleans area every Thursday night from 10 PM to Midnight on WTUL 91.5 FM, Tulane University's student-run, non-profit, and non-commercial radio station. Those of you familiar with WTUL's programming may remember the Hardcore Show and the short-lived Boonparn Audio zine both of which aired at different time slots and are now dead. THE WORLD OF PUNK is hosted by me, Art and my friend, Brice Whitecollar. There really isn't a set format to the show - anything can happen from local bands stopping by and even punk ~celebs~ who happen to be in town like Zoe Axhelm and Jux have come by to play tunes and answer the phones. Dishwasher Pete recently paid me a visit and read from his zine. During an installment of THE WORLD OF PUNK last summer, Tom Eunuch of Salesman zine took off his clothes while we were playing music!! Sometimes frat guys will call in threats. So with all this excitement every show is a blast. Even if it's just one person on a lonely night playing records. We focus on all types of punk/hardcore for a good variety though we don't play as much "silly" or "pop" punk that past DJ's used to play, and we try to play a lot of foreign punk too. Oh, yeah 90 percent of the music we play comes from our own and friends' record collections. So bands who want airplay can send us records, CDs, and tapes which will not go into our collections (except tapes) but will be added to WTUL's stacks in case some other DJ might want to play you music. Interviews? Yes, contact us if you're coming to town or are from the area and are involved in the punk scene like band, zine, label you know, and we'll set it up. I can also pre-record the interview over the phone and air it later. Lastly, I'd like to recognize some former WTUL punk DJ's who have since gone on to fame and fortune: Ian Miller (All You Can Eat, Skankin' Pickle), Stacy Pscenicka (she books

OUT OF THE GARAGE AND INTO YOUR EARS!



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burning AMERICA

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fuck your society

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Burning America #1 still available (reviewed in MRR #135 as riot control) Burning America #2 NEW out now w/ Total Chaos, Leguwagon, EYEHATEGOD, Cannibal Corpse, Chaos U.K., Guttermouth, and a full examination of the Offspring. Guest columns. No comp. layouts Full size. Stapled 50(?) pages

Both are: $2 N.Am. $4 Earth
Next issue around March maybe.

cash is good, but if u must make m.o. out to Daniel Shook, not the zine stupid. Also, write to the cool anarchist collective in our area. good people. Raven's Banner Collective/pobox 2711/Pinellas Park FL/34664/

send $ → burning America/Riot CONTROL HQ
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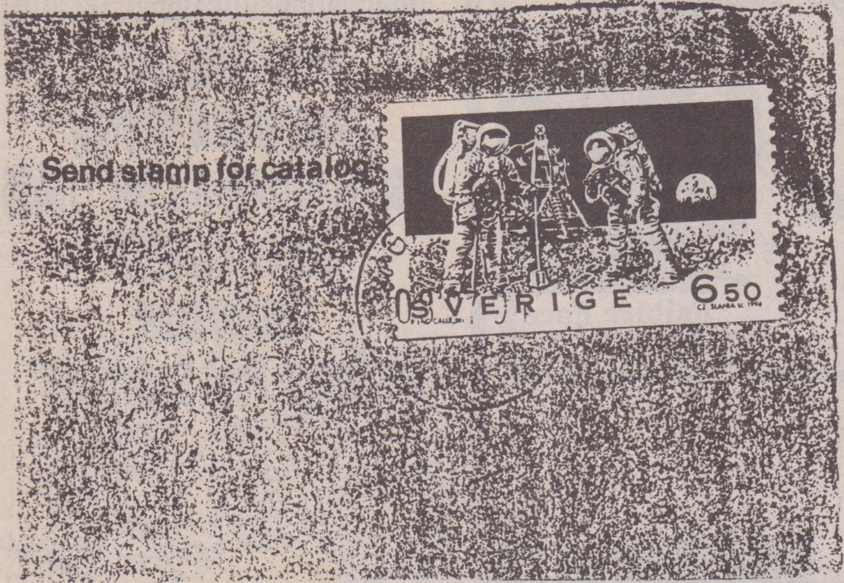

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ULTRA VIXEN MENU

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En Guard is a kind of exception in Quebec because it's the only HC punk independent label that is important, and moreover, it deals with Anglos and Francos. Paul Gott is running it and he's at the same time the guitarist/singer in Ripcordz. We met him on the premises of the label, in an anonymous and quiet street of Montreal. Interview by Le Bouffon. **MRR:** Could you introduce the label? **P:** When we started Ripcordz, there were a lot of independent labels in Montreal but all of them disappeared in the 90's. I guess the people who were running them found real jobs. A lot of bands had recorded some things and wanted to do some records but they didn't succeed cause they didn't have the right connections. We knew some people cause we had done the first album on an independent label and a zine for 5 years. We put out our second record, an EP, on a label we've created and that we called En Guard. We thought it was possible to help some friends who were playing in bands, to put out a tape or a record. In 3 years, we've put out around 35 records and tapes, it's a lot of work. I sometimes ask myself how we succeed, but we do. **MRR:** How many people work for En Guard? **P:** Last year, I was alone but now Will Richards helps me a lot, especially with the zine we do now. It's a lot of work and we get no money out of this, just problems. **MRR:** How do you find the bands? **P:** They come to us. Now everybody knows what we do, at least I hope. We want some bands who kick ass to succeed; we don't want to totally assist the bands. We are open to all kinds of music; the next record will be a blues duo. It's not usual for us but that's cool cause they do a lot within the scene and they are well known. We have some more pop bands like The Stand GT, hardcore like Bons A Rien. We've just started a new label that's called Guardian that's for bands that are more into pop. It's DIY or DIFY (Do It For You). We don't do everything for the band, we tell them "do it like if you were alone". We're gonna help you to find a cheap studio, to print a good sleeve, to find some gigs... some stuff like that. **MRR:** How many copies do you put out? **P:** Usually 1000 copies of each product (tape or CD). **MRR:** The bands are exclusively Canadian? **P:** Yes, it has to be this way. Canada is a big country with not a lot of people. There are a lot of small scenes and 500 miles between each and between the cities. No one knows nothing about what happens somewhere else. We've always tried to mix all this through the zine and through some EP compilations with 4 bands. We try to give the opportunity to the bands to go out of their area. That's why it has to be Canadian, same thing for the zine. **MRR:** You are opened to French and English... **P:** We did a CD compilation that's called 2 Solitudes, it was one of our first records. Eight Anglo bands and eight Franco bands. There are a lot of good bands everywhere in Canada but they usually play only in their community, so we tried to mix. With Ripcordz, when we play Montreal and Quebec, we always have a first part by a Franco band. I think the Franco fans are more punk than the Anglos. They are more influenced by the USA, more pop, more MTV... **MRR:** This solitude is still true? **P:** Now there are a lot of contacts in between. Before Ludwig Von 88 and Berurier Noir played here, there were maybe 2 Franco alternative bands; all the scene was Anglo. After, they said "ok, we can do it" and 3 months later there were 20 or 30 new bands in town. At that time, everybody was really proud of their origins, now people know more and more each other and there are more and more bands with Anglo and Franco members, like us. But I think there's no Franco label except Tir Groupe but it's Cargo so I don't know if it's still alternative. In fact, we are alone and that's a problem. I'm not really bilingual myself and people, despite the fact we did 2 Solitudes, don't obviously know that we are opened to Francos. With Bons A Rien, we made progress. But I think too that Anglo bands are more ready to record something than the Francos. The philosophy is not the same. **MRR:** As you are an old band, what are the changes you feel in the scene all along these years? **P:** There are ups and downs; Currently in Montreal, we are really low cause there are only 2 or 3 clubs that are doing 2-3 shows per week. And if you are local, you have to pay to play, that's not very punk rock. We don't play in Montreal anymore, we only play in the small towns. We can do it cause we are well known but it's pretty hectic for the young bands that are starting. **MRR:** In what kind of places do you play? **P:** That's another problem, there's no 'all ages' show in Montreal. Now, there's a anarchist community center that starting to do some shows so I hope it will work. It's small, the sound is not that great, but it's the first time in 10 years we have something like this in Montreal. In the clubs, people have to be over 18, you can't do a gig in a bar even if you don't sell alcohol, laws are stupid. In Montreal, it's always in bars. Outside, 3/4 are all ages and that is our public. **MRR:** Isn't there any network? **P:** No, we toured in Canada and we tried to organize some tours last year using MRR and Book Your Own Fuckin' Life. Even with that, we did half in all ages; it's pretty difficult to find some promoters, there's no communication between the cities, they are too far one from the others. There are not a lot of bands that tour too: from Montreal to Vancouver and return, there are 7000 miles and you can do 15 shows, so you need a lot of time and money. Not a lot of real independents can do this. **MRR:** What is the relationship with the USA? **P:** It's difficult to cross the border cause the tour is considered as work. If you want to play, you have to lie, to pretend you're going to record in a studio. Sometimes it works, sometimes no. From En Guard, only The Stand GT played in the USA. They have some friends in Seattle and they did 2 or 3 shows there. **MRR:** You must be invaded by American bands... **P:** I think that with some things like MRR, Canada is a little bit like Europe. **MRR:** Do you succeed in selling some records in the USA? **P:** We only sell by mail. We had found 2 distributors in the US, they said the records were selling very well but we never see the money. I've talked to a lot of people and it seems to be the same problem. It's not difficult to find a distributor but it's difficult to see the money. En Guard, 2230A Coursol, Montreal, PQ, H3J 1C5, Canada

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Interview done in front of the 125th Street in Rouen (the best punk pub in town), before a gig, by Le Bouffon and Annie Claude.

MRR: Line up?

Y: My name is Yann, I play guitar and sing too.

S: I'm Stan and I play bass.

O: Olivier, I'm zen guitar. I'm the nice one, the angel.

B: Hi, I'm Berlu, drums.

MRR: Influences?

Y: From everything and nothing. From French rock from the 80s to actual hardcore, to industrial, even bluesy or 70s moments. We make a sauce out of all that, we sing in English and in French. We try to do what we like without copying too much, it always sounds like something, we can't really tell what. We are influenced by industrial but we're not ready to play, we're not good enough. We're pretty rock in fact.

MRR: What's your favorite between French and English?

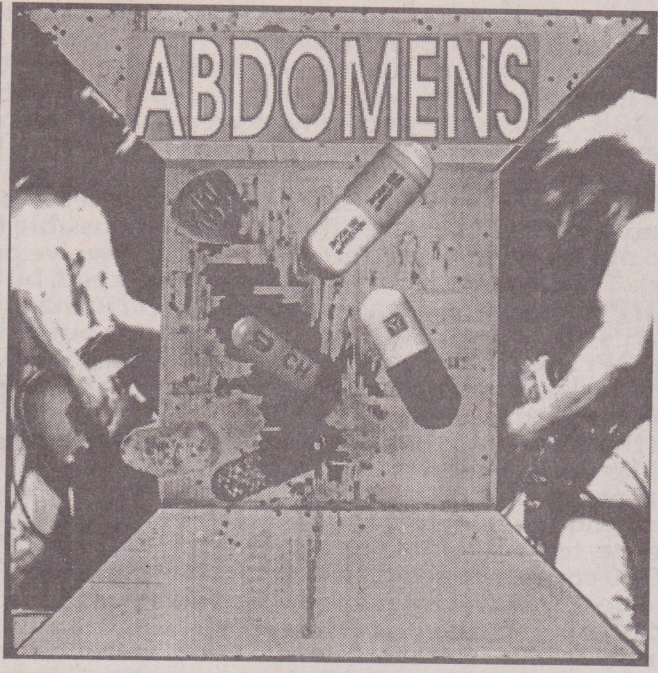
Y: French cause it's easier to give a message. English is just for fun, we have a few tracks in English but I'm really bad, I used to get E in school. I have to take some sentences in the dictionary to write the lyrics, it means nothing. And I have to get corrected.

MRR: What about the future?

Y: We'd like to continue in both languages. We have a plan to make a song in Djula, a dialect from western Africa. We'd like to make some songs in plenty of different languages and to keep the same musical structure.

MRR:You speak Djula?

Y: Better than English, yeah. I've been living in Ouagadougou in Burkina for a year and a half. Our plan is to associate some polite sentences, for example to say good morning... It can be fun with music, but it's only a joke. I'd like to sing in German but I can't. It's an aggressive language. Every language has a different sound. When you speak in French, it's already a music.



MRR: What's Camembert Electrique?

Y: It's a radio show we do in Poitiers; we play all kind of music as long as there's a minimum of distortion. The name comes from a Gong album, very crazy and diverse. It's a radio that covers a big area so it has been convenient for us to promote the band, we even play some rehearsal tapes.

MRR: The others don't get Camembert Electrique?

B: Well, Stan and Olivier are from Bordeaux, Yann from Poitiers, it's pretty far. And I'm from Angoulbme, further. It's a mess.

MRR: When do you practice?

B: During the gigs.

MRR: Abdomens exist for how long?

Y: We started on March 1 6th, 1991. It came strangely, during a crazy celebration, we didn't know each other There was a little gig pub called Le Petit Musiciem, not far from the village we were. A band called to cancel and a friend called the boss to ask him if he was ready to welcome a fake band. We practiced for 2 hours, and we did the gig, people seem to enjoy. We did more and more after, we had more dates than practice session, that was pretty hectic. Berlu and Olivier came after. We recorded 2 demos: one in December '92 with 4 tracks recorded in only one day, and one in concert.

S: The live one is extracted from an Anti-Stress Festival that is done every year in Bordeaux. It's a meeting of all kind of musicians. A lot of noise, it's a festival to cool down.

MRR: Why did you organize an anti-nazi concert?

Y: We got some trouble with some bands in our area. We kicked out someone from the band, maybe we did it too toughly but we're not that angry. So the rumor went on, saying we were fascists. We got a bad image and so we wanted to show that we're not among this kind of people.

S: We did it with Hemoglobine, an association from Angloulbme, involved in the Third World--militant, anti-fascist. We did a concrete action, gathering 500 people around this theme.

Y: These people scare me, I don't know if they really know what they do.

S: In some of our songs, we talk about the holocaust, we sang a song that the Jews sung in Buchenwald, in French and done the rock way. But we don't sing it anymore.

Y: We did a song called "Mein Kampf"; it says that "we don't want to go back to the times when people wore some, the times when people cooked each other, the times when the dead cooked each other.

MRR: Could you tell us more about your tracks?

Y: It's pretty difficult cause we talk about a lot of different things. It's minimalist and repetitive, in English, there are four sentences and that's like that all along the song. "So", it's about two people who take a trip and one never comes down. It talks about everyday life, experiences we have lived, and people around us.

MRR: What about your CD?

Y: It came out on a little label that put a lot of hope in us, as we hope a lot from them. We hope to get our money back and to have enough to make an other one. We are a little bit in conflict with the vinyl, it's a beautiful object but I don't think it's convenient to get a gig thanks to it. 500 copies have been done and $1 off each record will go to Reflexes Act in Poitiers.

MRR: What's the French rock?

S: It's people who show their guts on the stage and who are ready to go 800 miles to drink a beer, tell their rage and say what we think. It's very subjective but we have to have this sincerity.

MRR: You think you can live on it?

Y: No, we are realistic. In France, only 10 bands live thanks to their music.

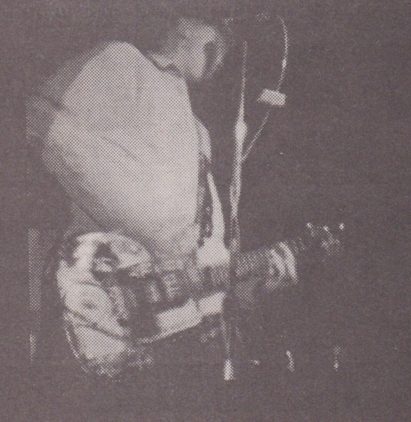
B: Moreover, these bands know how to play, we just do it like this.

Abdomens, 14 Rue Des Balances D'or, 86000 Poitiers, France

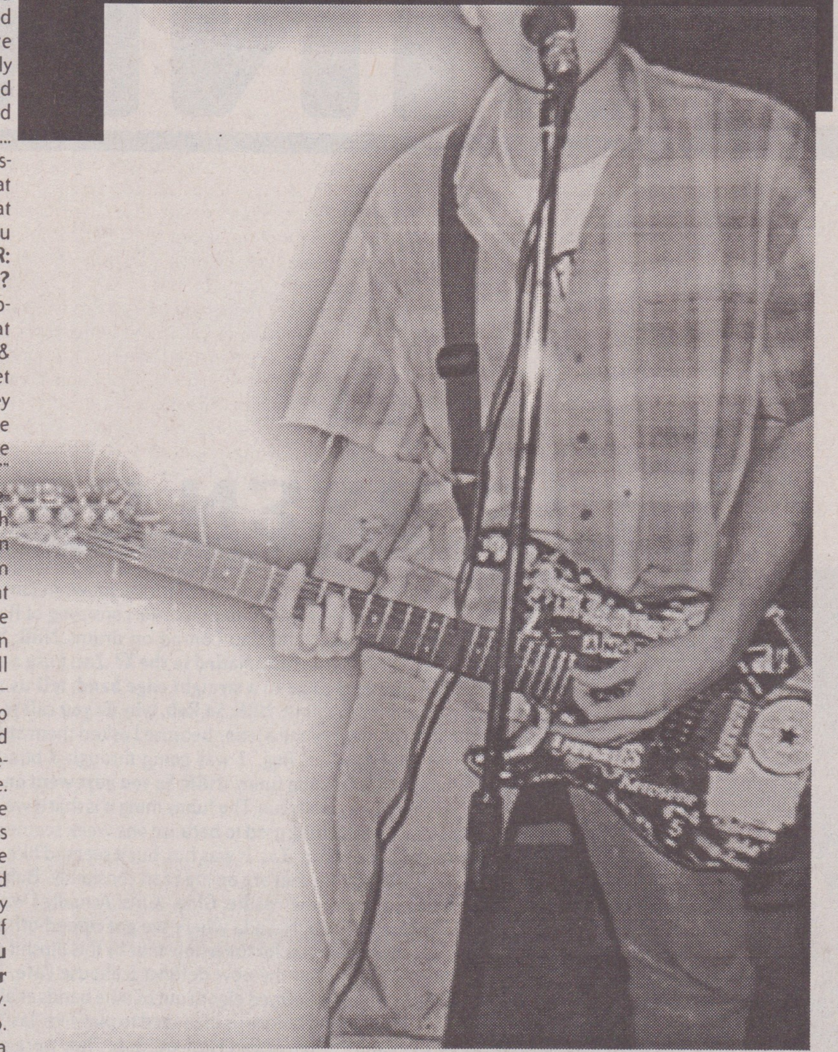
ZOINKS

HAS BEEN AROUND

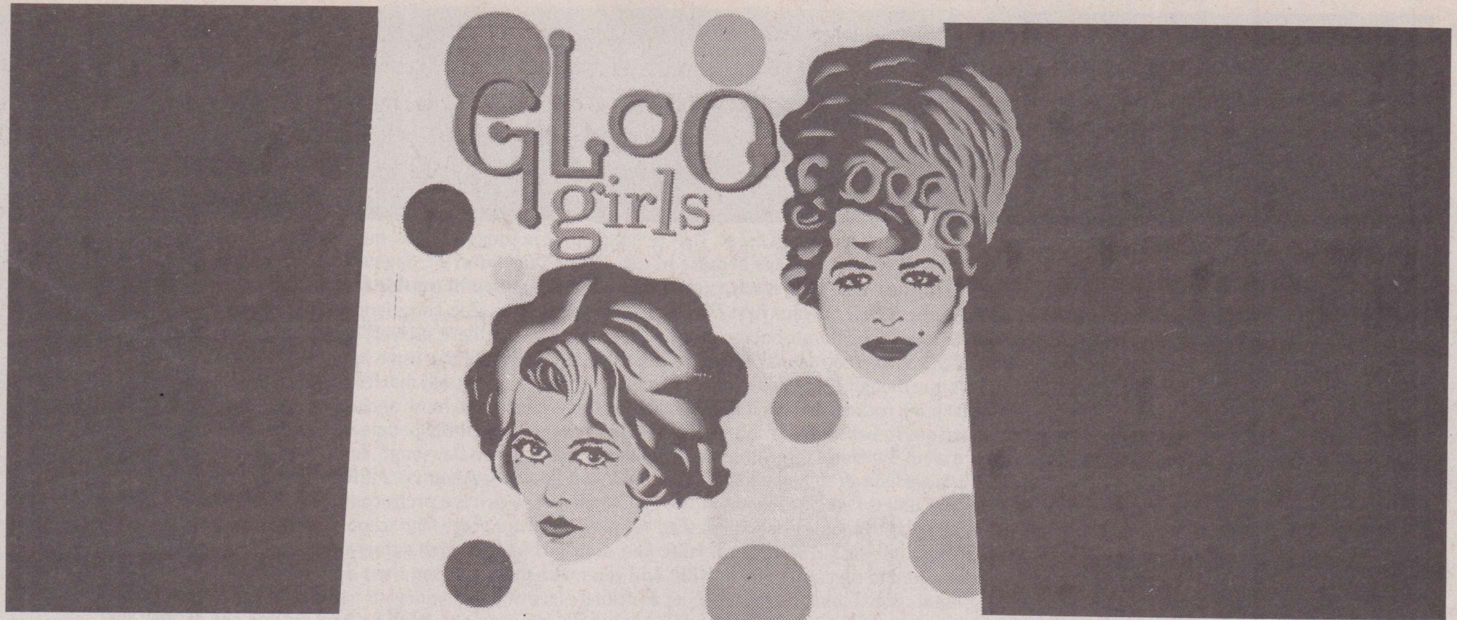
for almost 2 years now, with several releases on Satan's Pimp Records, so it's about time they got an interview in here. After two shows in Carson City, Pete Menchetti and Gina Martini interviewed the pop-punk trio, consisting of Rob Borges on bass, Zac Damon on guitar and vocals and Bob Conrad on drums..**MRR: So are you guys straightedge or what?** .Bob: I am. .**MRR: Nailed to the X?** .Zac: I use a straight edge to shave with. .**MRR: Well you used to be in a straight edge band, tell us about them.** .Zac: I don't want to talk about Discipline. .**MRR: So Rob, why do you call yourself "Rug"?** .Rob: Corrosion Of Conformity wrote me a letter because I asked them about their tour dates, and the letter was addressed to "Rug." I was going through a bunch of old shit and I found it and thought it was kinda funny. .**MRR: So you guys went on your first tour in April. How was it?** .Zac: It was really fun. The funny thing is is that if we're going to keep touring it's going to take some getting used to because one week seemed like a long time. Call me a wimp. .All: You're a wimp. .Zac: It was fun, but it seemed like a long time and it gives me a new respect for bands that are on the road constantly. .Bob: I didn't think it was long enough. .**MRR: So you're the roadie, Gina.** .Gina: Actually I was the roadie. .Bob: Our first show was here in Reno, Nevada where we got ripped off of all of our gas money... gas that was supposed to pay for the whole tour by this dipshit promoter named Julie Wong. She promotes shows at the now defunct Icehouse Cafe. The second show was in Eugene, Oregon where we played eighth out of nine bands at about 1:30 in the morning because a really cool band before us managed to play five "last songs." .**MRR: What was the name of the band?** .Gina: Artless Motives. .Bob: They were good, it was just annoying as fuck. .Zac: The show we played was like a quintessential punk festival. There was like a zillion bands playing and we were second to last. .Rob: It was punkstock. .Bob: Then we drove to Seattle. We didn't have a show that night. We were supposed to have a show that night in Bremerton, Washington but the guy totally flaked out on us. Then the next night we played this little house/basement— .**MRR: The Jalapeno House?** .Zac: No, it got moved from the Jalapeno House to another place and then to another place. The place we played was cool, it was this little tiny basement in the bottom of this really big house where like 12 people lived. .Bob: That was fun. Then the next night we played at the Lake Union Pub. .Zac: I



had a good time, there was all like Punkers, like old school Punkers. We went in there thinking that these guys were going to hate us, but the majority of them pretty much liked us. .Bob: Then the next night we played a radio show in Corvallis, Oregon..Rob: —which was a disaster... .Bob: ...but we got free food and the people were really nice to us. .Zac: It was pretty fun actually. .Bob: And then that night we played what was thus far our best show of the tour at this place called The Top of the Cock... [laughter] .Zac: ...because the bar was called The Peacock Tavern, and we played upstairs, so the people putting on the show dubbed it The Top of the Cock. .Bob: That was cool, we played with a really good band called Lazyboy. The next night we played in Chico, and I got really sick that day and I fucking hated it and that whole town sucked shit, almost as bad as Fresno... .Zac: ...except the people in Fresno clapped. The few people that were in Chico just kinda looked at us, holding their beers going "You guys aren't Pearl Jam..." .**MRR: Was that a 21 & over show?** .Bob: Well it was officially supposed to be all-ages but the girl, at the last minute, said it was 18 & over and said she just wouldn't let kids in if they looked like they were 12 years old. .Zac: When we left she said, "Yeah, you guys are cool, I like that 'old punk stuff'" [laughter] .Bob: She said it reminded her of high school. Oh yeah, in Chico someone had an explosion in the bathroom [laughter] and everyone thought it was me because everyone else had taken shits in there... I went in there and there was diarrhea all over the walls and toilet— .Zac: —and it stunk sooo bad! .Bob: So they all thought it was me. I had to go up and tell the owner because it was totally unacceptable. .Rob: We have to thank those people that were going to let us stay at their place and give us free food— .Zac: —but we just wanted to get the fuck out! .Bob: They were all apologetic for the rest of the town... .**MRR: So how do you feel about playing 21 & over shows?** .Bob: I think it's shitty. .Zac: It depends on where you go. The Lake Union Pub show was a 21 & over show and I thought that show was really cool, but I think most bars are just boring places to play. .Rob: I say as long as you play Country Western in Reno — then, it's fine. [laughter] .Bob: I think we've played a total of about four 21 & over shows out of about 60 or 70 shows we've played. .**MRR: So from Chico you went to Berkeley, right?** .Bob: Yeah we went to Berkeley to play Gilman St. It was all right. .**MRR: So what do you guys really think of Berkeley? Overrated?** .All: Yeah. .Bob: Yeah, I think it sucks shit. .Zac: I think it's all right. .Bob: Gilman's cool, (but) the people are kinda inbred there. .**MRR: Inbred?** .Bob: Well, they're all cliquish and shit... .Zac: But we gotta say that Dave (Parasites) was cool to us. .Bob: Yeah, there's some really cool people in Berkeley. It's a dirty city, there's too many people there. Half of them should leave and half of them should die..Zac: Seattle's cool. Seattle's the coolest big city I've ever been to. .**MRR: So where'd you go after Berkeley?** .Rob: Stockton. .Zac: That's one of the weirdest ones. It seemed like every kid in all of Stockton came to the show. Every walk of life... .Bob: It was bad vibes, kinda like white trash vibes. .Zac: There were like gang member guys, jock guys... a really big mixture of different kids. .Bob: It ended up being cool though. The place was really cool, it was a pizza parlor, and the guy that put on the show was really cool too. The really good promoters were that guy, Joey in Stockton and Tim in Corvallis..Zac: And what was so cool was how supportive everyone was there. The first band sucked shit but everyone clapped like they were the best band in the world. .**MRR: What else do you guys do besides play in Zoinks!?** .Bob: I go to school full time, work part time, do my zine (Second Guess), and play in Psychiatric Petting Zoo. .Zac: I've just started working! [laughter] I finally got a job after seven months of being unemployed..Rob: I just work. .Zac: Rob works at the same place I do. .Bob: See, you guys are inbred. You should go to Gilman. .Zac: Where we work, there's a lot of heavy metal guys there, and we're planning on kicking all those guys out and making it a bunch of punk guys that work there. [laughter] We're not going to listen to KOZZ anymore. No more classic rock for us! We're taking over, it's revolution at RPM mailing services! [laughter] .**MRR: What sets you apart from other pop-punk bands with sappy love songs?** .Zac: Nothing!



.Bob: Well, we're kinda limited on sappy love songs... .Zac: They're not really love songs though... they're more like, "I don't like my ex-girlfriend." **.MRR: Well, I said sappy because of the title of your latest 7", Sapsucker Sluggo.** Zac: Well that title is tongue-in-cheek. The whole song is sarcastic. **.MRR: And you've gotten in trouble for your sarcastic lyrics before.** .Zac: Yes. **.MRR: i.e. the review for your first 7" (Dump-eye) in this mag.** .Zac: Those lyrics aren't sarcastic, they're metaphoric. I do think the lyrics are dumb, but the song has been done, it's out there, oh well. People that listen to punk music should know that you don't always take lyrics at face value... .Bob: People that listen to punk music are fucking retards... [laughter] It's true though! I mean go to any punk show in this town, especially that R.K.L. – er, Jock.K.L. show. .Zac: Those people aren't punk rockers though, they're just like "dooode, I wanna go mosh and stage dive." **.MRR: What about all these comparisons to Green Day?** .Bob: The first thing I have to say to those people is: they're stupid. If that's the case then why are all of our songs three times faster than the fastest Green Day song? .Zac: Our songs are faster, my voice is different, and we'll never sign to a major label. .Rob: And I don't have tattoos. **.MRR: Where do you guys play locally?** .Zac: Nowhere unless Pete does shows at The Fallout Shelter, which is a pretty cool place. .Bob: Or when we drive to Carson City and play in people's backyards. .Zac: We played in front of the high school today (Carson High) and then tonight we played in some girl's backyard. **.MRR: And some girl had you sign autographs.** .Zac: Every time we play in Carson we get asked to sign autographs. **.MRR: And you make them give you their autograph.** .Zac: Yeah, it makes you feel less stupid. .Bob: I think it's so stupid, it's a fucking piece of paper with your name on it, that's so worthless..Zac: I think it's dumb, but I don't wanna seem like an asshole and not do it. **.MRR: So how did you get in the band, Bob?** .Bob: Psychiatric Petting Zoo was playing someone's backyard... it was our bass player's graduation party. Loadstar was playing and Zac was playing drums for them, and you sum it up Zac. .Zac: So Bob got in the band, and as I said to Dan of 10 Things fanzine, without Bob we wouldn't be where we are today, because he does a lot for the band. He knows a lot of people from his fanzine, and puts a lot of time, money and effort into it. It's funny because our last drummer was the complete opposite. He didn't give a fuck, he didn't show up for practice and he really could care less. Bob is like, let's practice, put out records, go on tour, do this and that... .Bob: It's cool... it's a blast, but it's really frustrating at the same time. I mean, you put a lot of effort into it, and it's not like we want monetary compensation, but it's real frustrating to lose money. **.MRR: Is it pretty hard to get shows being from Reno?** .Bob: Yeah, actually it is. Most people don't even want to give (us) the time of day. We've been trying to book a show in Sacramento for about a year now but no one will even talk to us. Gilman generally will only book you if you're on tour... yeah, it's pretty hard. It took me basically 3 months to set up our 8-show tour. **.MRR: Reno has lost its reputation as a punk rock place now that 7 Seconds is gone...** .Bob: I think it's coming back. I think there's a lot more going on now than there ever really has been. **.MRR: Kind of in closing, let's hear what's out, and what's in the works.** .Zac: First, we have the Dump-eye 7" on Satan's Pimp Records, recorded by a drug dealer. **.MRR: Sounds real garagey.** .Zac: Yeah, it sounds real garagey. It's actually got kind of a cool edge to it, it's kind of the way we mixed it. The story [behind the drug dealer recording their record] is: the whole time we were recording it was like a big hassle because every five minutes someone would call on the phone. Every hour or so someone would stop and drop off some cash, pick something up and leave. One of the DJs at Reno's "Premier Alternative Station"... .Bob: Yeah, put "alternative" in quotes. They play Greed Day for christ's sake. .Zac: Anyway, he, Max Volume (not the Naked Lady Wrestler), came in and picked up something. It was in a little bindle, he dropped off some cash... .Bob: It was crank. **.MRR: Back to your releases...!** .Zac: The "Sapsucker Sluggo/Brawler" 7", also on Satan's Pimp, all on Satan's Pimp thus far. That one turned out OK, and it's doing pretty well I guess. A comp just came out with one of our songs on it, and it's a really terrible terrible recording, but we're probably going to redo it. We're planning on doing something at the end of summer or middle of summer. **.MRR: Like a full length?** .Zac: We don't know. Oh, and of course we have the split with Narcissistic Freds. It should be out by the end of June. Narcissistic Fred are from Carson City which is around this area. **.MRR: And the next tour will be?**.Zac: We're leaving tomorrow for a year long world tour. .Bob: After I graduate, probably. After December. **.MRR: So anyone interested in booking you guys can call....**Bob: (702) 329-9207. Leave a message because I don't answer the phone. If you leave a message with the code words "Gimme an ass kiss," then I'll know what it's regarding. [laughter] **.Zoinks! can be reached at PO Box 9382, Reno, NV 89507..**



The Gloo Girls have been playing together since 1991. Three years later the Kingdom of Gloo (formerly known as the Lower East Side of Manhattan) includes one or two unusual businesses, a band, and seats on the supreme court! Really. I interviewed these super-heroes via fax.—Page Turner.

MRR: Who are you?

Gloo: Patty Gloo, plays bass and drives a 22 foot diesel truck. Sage Le Who? plays the drums standing up and asks questions. Guitara Seven plays guitar and is actually Guitara #9 but prefers seven because it is a biblical number.

MRR: Who were you?

Patty: After jail, I was a secretary in the garment district by day and after appearing on the Howard Stern Show met Becky Wreck of the Lunachicks, and realized I don't have to work, I just gotta play an instrument!

Sage: Upon early release (for good behavior) I took a long, long trip.

Guitara: I learned how to play guitar during my unfortunate incarceration. For my rehabilitation my parole officer got me a gig at a local church where I had to play for one year. 52 weeks of Kumbaya!

MRR: How did you become Gloo?

Gloo: We (Patty and Sage) met at a Big Fag show and we met Guitara at the Dutch Street Fair. She's a traditional Dutch dancer, and she wasn't even embarrassed. We knew she could be a Gloo Girl. We all wore braids that day.

MRR: Your famous Gloo coifs are truly huge. How long does it take to make/bake?

Gloo: Our hair is real, not wigs! Wigs are very hot to wear and we strive to be as natural as possible. We spend hours at our hairdressers which allows us to stay posted on current events. Did you hear about Micheal and Lisa Marie?

MRR: It's mighty impressive that you have time for hair and for all your business (ad)ventures. Tell us the gloo-story.

Gloo: Amazon Movers is the only all-women moving company in the universe. Some girls get jewelry as gifts; Patty got a truck! So we had a way to get our equipment to gigs, then other bands hired us to haul their equipment. That led to small moving jobs, now the company employs 12 women as drivers and movers and owns a fleet of 2 trucks! Our SoHo moving office is also a 50's furniture store. We sell shiny furniture made of plastic, chrome, and vinyl. Chronic Amazon shoppers include Johnny Ramone, Kim Gordon, and CoCo Gordon. In September the Gloo Empire will expand to include "Steve Cobb's", a joint venture with Jesse (master) Bates and Bob Cerney of Los Dudes. Visit the East Village men's clothing store to find out what schwibwab means!

MRR: Do your ordinary, career lives ever overlap with your secret, super-hero identities?

Gloo: They are actually very closely related. For example: one Monday a customer called Amazon frantic to move out of her

apartment immediately. When I asked her why she explained that the music from downstairs was driving her crazy. Friday night was the last straw. When we showed up for the move, it was above the place where we played Friday night!

MRR: Besides yourselves, who do you listen to?

Glöo: We love Redd Kross. We love them so much we lent them Guitara #5, Gere Fennelly, to play keyboards for them. It worked out for the best because she is not a natural blonde! So, in a way, it took some gloo to make Redd Kross what it is today!

MRR: All super-heroes have arch-enemies. Who are yours?

Gloo: Ours are a nameless N.Y. band of silly boys who wear white make up, polyester clothes and can only play their songs by following the dots on their instruments. They sing about 16-year-old girls and they are very old! They graffiti on our posters and plant stink bombs at out socials! Guitara is going broke lighting church candles for them!

MRR: Your music has been described as new-wave-femme-surf-punk. How would you describe it?

Gloo: All our songs are original compositions. They explore such topics as witches, cat calling, cat fights, karate, boys, shopping, jail and looking for our L.

Discography

"Yo Blondie / Barbie U.S.A." 7"
Dionysus Records
"X-Con" 7"
Bible Belt Records
"All Kindsa Girls"
Compilation Double 7"
Munster Records
"300 Day Headache"
Comp. LP
Unite and Fight Records
"Attention Shoppers"
Celluloid / Moving Target Records

Write:
Gloo Girls
240 Layafette St
New York, NY 10012

YO BLONDIE

Yo Blondie, pretty boy!
Come here for a minute come talk to Toy
Yo baby, nice hair!
Bet it's not blonde down there
Yo blondie, check that!
Never saw an axe like that
Yo baby can I have a feel
Is it real?
Don't bother getting undressed
I just want the girls to be impressed
Don't bother pretending not to hear
Walking fast won't make me disappear
What would yo do if I said yes
You wouldn't know what to do if I said yes!

WITH AUTHORITY

With Authority has been a major force in Indiana hardcore for over four years. Since late 1989, they have released three 7" EPs and have played over 150 shows in six mid-western states. The band currently includes: Dave (vocals), Brad (guitar), Tony (bass), and Bob (drums). Interview by David Baird.

MRR: When did you guys start With Authority, and what were your goals then?

Dave: About the fall of 1989... and we didn't really have any goals back then I guess. We became more of a political band. Our goal was to get signed, naturally we didn't. Not even a big label, we wanted to get help distributing, selling, getting stuff out.

MRR: In the early days, you had a lot of trouble with underage kids at parties at the Rat Hole. What kind of affect did that have on the band?

Dave: Well, first, we had a rabid following. We had a shitload of fuckin' kids that were into what we were doing. We started a whole new hardcore movement in this town (Bloomington, IN). But the kids were also our nemesis, because we were barred from bars. This town is the only town I know were a band doesn't even have to play a gig and they get signed. It's just a kiss ass scene. That's why the kids didn't bother me, because they were the only ones that gave a fuck. They were the only ones that looked at us as a band and took us seriously. So why not give them the respect they gave us? Fuck the rest of them.

MRR: In 1990, you released *Feel the Pain* on Rat Hole Records. How did the record improve your following? Did it help you get more out of town shows?

Dave: Not at all. I think are biggest nemesis was that we didn't have the proper distro or resources at the time. As we kept putting out more records, we learned more. Finally, after our third 7", things are going all right. I have a feeling that after our fourth one comes out, it is going to be even better, because I've caught on now.

MRR: The second record, *System Screwed*, came out in December 1990 on Rusty Cow. What was the reason that only 300 were pressed?

Dave: It's just money and distro. The case there was that the guy paid for the pressing, we paid for the recording, but he never did any distro or nothin'. So, we kind of ripped him off. We never paid him for the records because he didn't follow through on his obligation. So, we didn't feel like we had to follow through on ours, and we kept his records. And, we started givin' them away at shows. Kids would be lined up at the door, and we would throw handfuls of fuckin' records out. We were like, fuck this dude.

MRR: In 1992, Dave, you had some problems with the law. What's the story behind that?

Dave: I got pulled over in Missouri coming back from a holiday in San Francisco. And, after my Fourth Amendment rights, civil rights, were violated, the police found a quantity of drugs, not too much, just a little bit in my car. It got me thrown in jail for a while.

MRR: How long were you in jail?

Dave: I was only in jail for six months. But I was pulled right out of my life, I didn't realize it. I was four states away, and everything came to a quick halt that day. November 15, 1992 at 8:15 AM.

MRR: What kind of communication did you have with the punk scene and the outside world while you were in there?

Dave: It was overwhelming at first. I was getting letters every fuckin' day. At least for the first month and a half that I was in there. And then the interest dried up (laughter). I became a forgotten prisoner.

MRR: Brad, how did Dave being in jail affect the band and what did you do while he was in there?

Brad: At the time we had a lot of shit goin' on, a few shows around here, that I figured that we ought to go on. And, we got a friend of ours to sing some songs. We figured that it would be better to show up and tell everybody what was goin' on. There was all this crazy shit. 'Dave is in jail for murder.' I heard so much crap goin' on that I just wanted to let everybody know what was goin' on. I figured that was the easiest way to do it. They were saying that he could be in there for fuckin' five years. And they weren't telling him what was goin' on...

Dave: They were pretty serious charges. I was up on felony 'intent to distribute a controlled substance' charges that carried up to 25 years. So I didn't know how the fuck long I was gonna be in there.

MRR: Your third 7" came. out on Peer Pressure Productions, in August 1993. Has that helped you increase your exposure?

Dave: Yeah. We've just gotten some killer fuckin' reviews from *MRR*, *Flipside*, and some of the more well known magazines. I think it has really done us well on this one, and we are happy with it. More people are ordering it, a lot more people are writing and wanting 40 or 50 copies. That makes it worth investing in 1000 records. I can't really afford 1000 records, but if people want the records, I can get them. This last one really helped us out. We've got a 7 song tape that just came out out soon, and we'll see how that one goes.

MRR: How do you feel about the changes that have gone on at MRR?

Dave: I can understand Tim Yohannan, but I can also understand Chris Dodge. Unfortunately, he left, but he has gotta do what he has gotta do. And everybody has got to understand that. However, I'd have to go with Tim, even though, restraints and laws suck. I'm not an anarchist, I would love to be, but there's too many people in the fuckin' world. When organizations like MRR grow, anarchy is not practical at all. There's gotta be some.sort of organization, government, and restraints. But, also, he has to think about the rest of the staff's interests, which I'm sure he does, and ultimately he makes the final decisions. There has to be one person in charge. Otherwise, something the size of MRR would be nothing, it would be shit.

MRR: What is your opinion about how popular music has changed in the past few years? It seems like a lot of the bands that were in the pages of MRR a few years ago are now on MTV.

Dave: First of all, I don't think Nirvana is a sellout. Nor Green Day. If Warner will pick up Green Day, they could have been picked up by anybody. They could have eventually found a label that could have given them what they wanted. And they still could have kept their character. But I think they did anyway. Green Day didn't sellout, they sound the same now as they did then. But, I think it sucks that ten years ago, when I was in high school, we were gettin' trounced on by the longhairs for slam dancing and for looking like freaks. Now, here's the same geeks at the fuckin' shows.

MRR: If you could wave a magic wand and change the scene, how would you do it?

Dave: I would wave the magic wand where straight edge kids could tolerate punks and punks could tolerate straight edge kids. It's all one big thing when you come down to it. Everyone's ideals are different, but it's so boring when you hang out with people that are all the same. I'dtake away personal labels. That just fucks up the whole fuckin' scene. I think militant straight-edge is the worst thing to happen to the scene ever. Straight edge bands sing about a lot of things that bands like Moral Suckling sing about. Animal Rights, Indian Rights, etc. They think they've got a market on this shit. And then they label themselves as hardcore. 'If you're not straight edge, you're not hardcore.' That's wrong.

MRR: What do you see as the future for With Authority?

Dave: I'm moving to Roanoke, VA on the 6th of August. I've told Brad that I'd still like to work on stuff through the mail with him. Come back once a summer, and maybe cut 7"s once a year. Maybe tour for a month or so. We got a lot going. We enjoy the band; I enjoy it. I think we can continue to work on shit. I'm going to start a record store, so I'll be pretty busy. But, I'll be interested in doin' future With Authority stuff.

With Authority
c/o Dave Tate
417 Riverland
South East
Roanoke, VA.
24014

CONFUSION

Confusion
Ripping at my brain
I said confusion
coming out of my skull
confusion
pushing on my eyeballs
confusion
always screws me up
so what can I do
just to help myself
drill a hole in my head
just to let it out
I'm feeling caged
like a fucking rat
something better change
it's gotta happen fast
pressure
keeping me in a frenzied state
pressure
fucking up my mind
pressure
losing hold of reality
pressure
always screws me up.

Los Huevos

Scott Soriano formed Los Huevos with the help of his brother, and "the most obnoxious guitar player" that he knew-Ed Hunter. The current line-up is Scott (sings, and plays an open tuned guitar for E-Z single-digit chords just like Dolly Parton), Ed (plain old regular tuned guitar), Bryan Hopper (drums), and Tristan Tozer (bass).

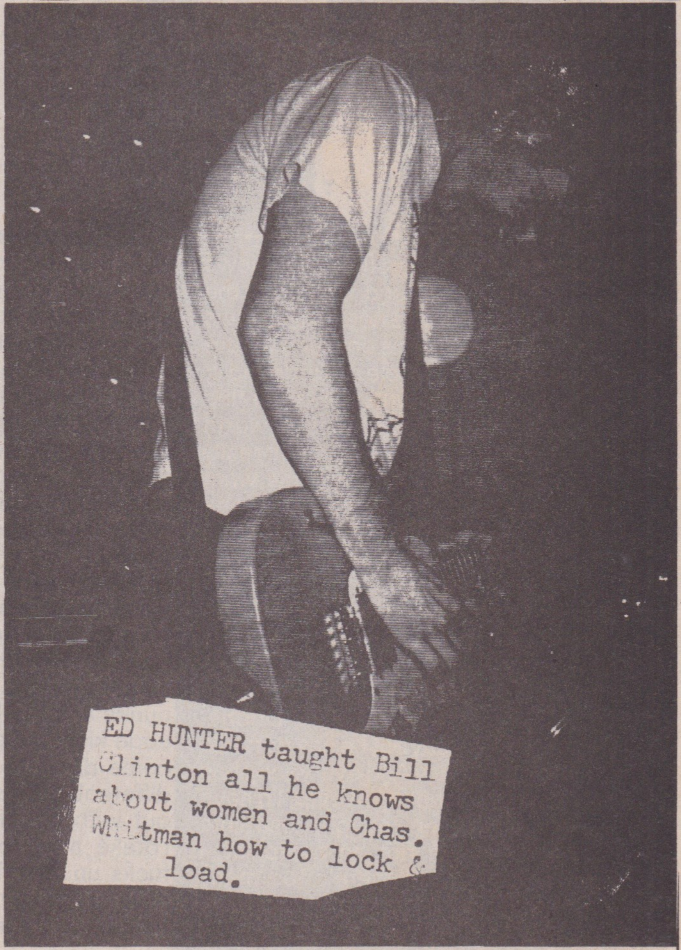
I, Archbishop David "Smith", interviewed them. Also present was Nick Offer from the Yahmos, and a couple of cats who didn't say much.

Scott is one of those rare Anarchists that can laugh at himself and politics. When he's not smashing the State, he can be found helping to run me Loft, which is the only all-ages places in Sacto to see punk rock bands. He, along with some other people, recently opened a volunteer run, not-for-profit punk rock record zine store called Hindenburg!. Located directly under The Loft, it's like Gilman and Epicenter all under one roof scaled down for Sacto size, of course.

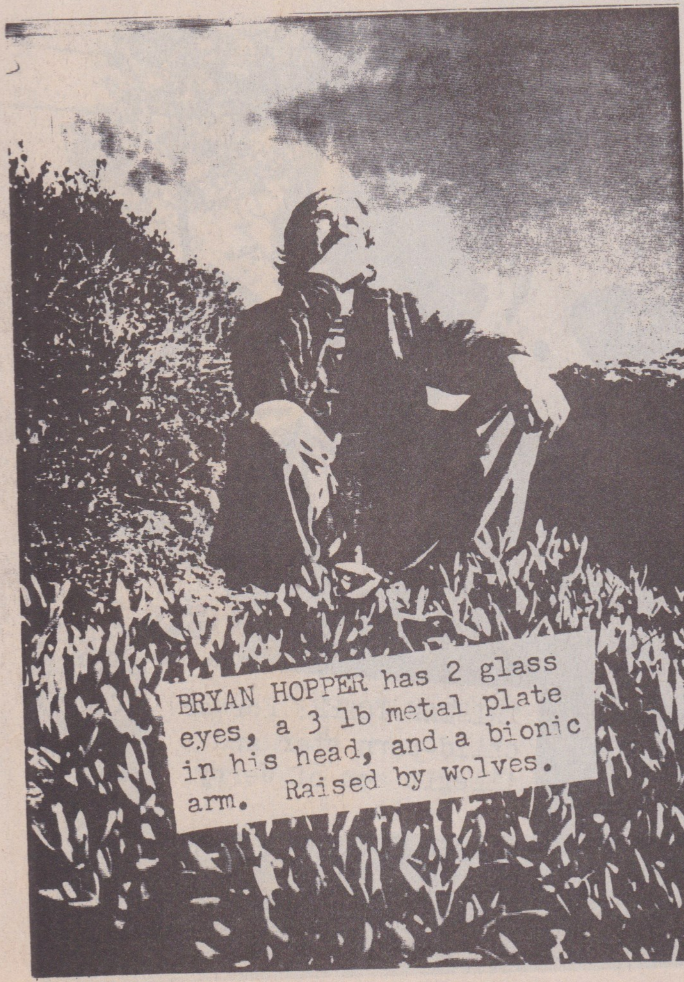
Los Huevos currently has two 7" EP's out (with more planned in the future, of course) available for $3 postage paid from the same address that Hindenburg! is located, which is to say: 1114 21st St., Ste. 666, Sacto, CA 95814. For booking info or store hours, call (916) 443-4034.

CHUCKLE HEAD WARNING: Los Huevos members are (hyper) active in the Sacto DIY punk scene and so gal'dang politically correct that they make Ghandi look like Darby Crash. Sarcasm, how ever, doesn't always transcribe so take your grain of salt now.

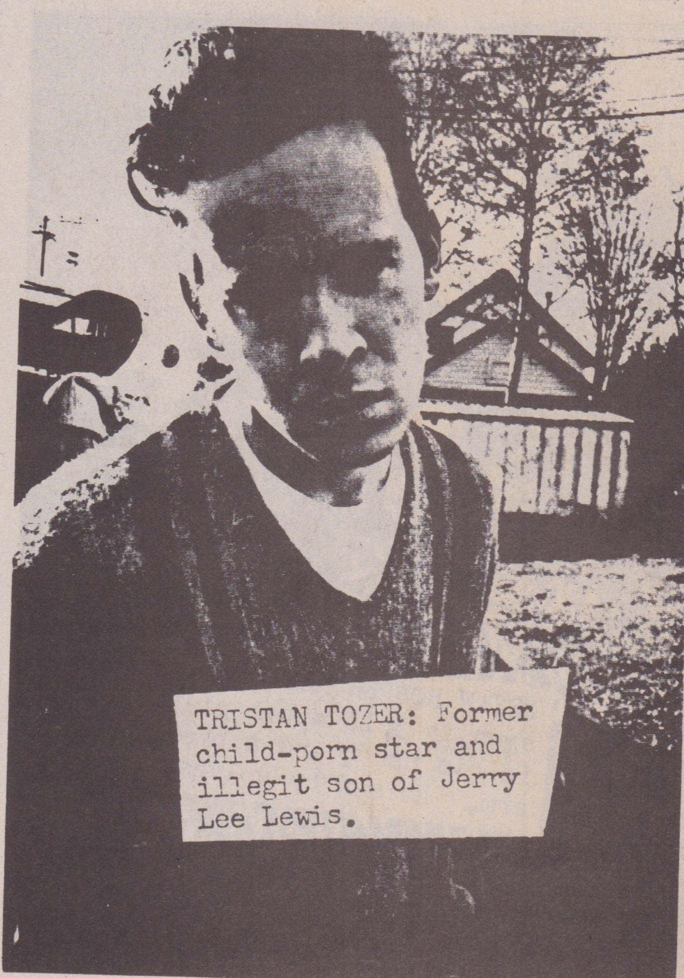
Ed: Y'know, if you work in a restaurant and you spit in people's food, you can aid The Revolution.
If you're a cook, jerk-off in the mayo that'll fuel The Revolution.
Nick: Are you saying that semen is the fuel of The Revolution?
MRR: Spunk kills capitalism. That's just grand. Let's start this thing.
Scott: We got started because I wanted to form a snotty punk rock band to uh...
MRR: Smash the system?
Scott: To smash the system. So I got my brother and this guy named Paul who I was in a band with a long time ago. Then I thought of the most obnoxious guitar player that I knew, so I left a note on Ed's front door.


ED HUNTER taught Bill Clinton all he knows about women and Chas. Whitman how to lock & load.

MRR: What year was all this?
Scott: This was about '76, the day before our first gig and we were supposed to open for...well... The Ramones were supposed to open for us.
Bryan: There you have it--Los Huevos.
MRR: Worst show?
Ed: Chico sucked. McGowan's. It's a little piece o' shit bar.
Bryan: It was like playing a Denny's. Everybody was in booths and everything was well lit. We had to play really soft.
Ed: These girls thought we were grunge.
Scott: And there was a sign on the wall that said "Wet T-Shirt contest every Friday."
MRR: How was your tour with the Yahmos?
Ed: Corvallis, Oregon was the best one.
Tristan: Yeah, we went on our first tour. We went up to Arcata and we ended up getting the punk show kicked off the air because of foul language. Then we went to Corvallis and we opened for Elmer. It was a rocking house party. Then we went up to Seattle and a bunch of drunk GBH punks were throwing their beers on the ceiling.
Ed: They were Quincy punks. The ones that weren't leaning on the bar ready to sleep, were dancing around, throwing beer in the air, and pogo-ing. The Yahmos wouldn't play that show because it was in a bar. Imagine that! So they just stayed at the bar and sucked drinks.
Tristan: I mean I'm in the Yahmos, but they're wusses. I couldn't get them to do nothing. I mean, I tried to get 'em all these good shows in bars and shit and they just look at me like I'm some kind of alien.
MRR: So to characterize the two bands, Los Huevos would own guns, but the Yahmos wouldn't.
Tristan: Damn right.
Ed: The Yahmos talk about guns, but they wouldn't use them.
Tristan: Los Huevos would use the guns.
Scott: Yeah. The Yahmos just sing about them. We sing about chicken pot pie. They sing about offin' the parents. When you listen to our records really close, we have these subliminal tracks in there which is really heavy duty Situationist...
Nick: Didn't you record it live though?
Scott: Yeah, we did, but see we also have at the same time we're recording, somebody speaking in really slow low tones about Situationist theory.
Tristan: Scott's a purist. That's the one thing I want to get across.
Ed: He's pure except on those rare benders when he'll take a whole glug of beer.
MRR: How many of you are Anarchists or any of that other political shit?
Brian: I play for fun.
Ed: I prefer the politics of love.
Scott: We play benefits. I think we kind of embrace the DIY ethic like everybody else in the whole world does at this point.
Ed: We couldn't of done it without the help of tape manufacturing companies that are owned by one of the top five biggies in the country.
Scott: Damn right, cause we're studs.
Ed: Once Ben Weasel... well, I'm not gonna say that I pissed on him. I'm not gonna say that it did or didn't happen.
Tristan: In the parking lot.
Bryan: It was on the tailgate of a truck. We set up amps and had a drum circle going on.
MRR: Plans for the future?
Scott: We're gonna be the first band to play on the moon. We're writing a song right now that'll revitalize the space program. It's called "Christa McAuliffe We Love You."
Tristan: O-rings to smoke rings.
Scott: Live to ride, ride to die. If I was head fascist, everybody would die. That is all.
Tristan: If I was head fascist, everyone would wear mod clothes and drive scooters.
Bryan: There would be a soup in every pot and a car in every garage. Cream of broccoli soup with those little oyster crackers on top, and a nice bone china bowl and saucer. And a napkin and a fork. A space car that runs on air, and floats around like in Star Wars.
Ed: I'm Tristan and people would be tortured to death if they didn't mind their own business and keep their mouths shut about their stupid fucking opinions.
Scott: There wouldn't be no fucking Yahmos.
MRR: Hey! You already had a turn!


BRYAN HOPPER has 2 glass eyes, a 3 lb metal plate in his head, and a bionic arm. Raised by wolves.

Scott: I can have two, 'cause I'm head fascist.
Ed: My name is Tristan and people would keep their mouths shut. There would not be a Yahmos. That word would be stricken.
MRR: The name. Explain the name.
Scott: We were practicing and...
Tristan: And a little Mexican boy came up...
MRR: Was he selling Chiclets?
Scott: Yes, and we said no, so he kicked Ed in the balls and Ed went "My balls!" and the kid went "Los Huevos."
Ed: So I learned a new phrase in Spanish.
MRR: End of interview anecdotes?
Bryan: I think Los Huevos is just stupid music that's fun.
Scott: When Jesus came to the States and talked under the name of Moroni he heard a babbling. And He said "Hark, what is that music?" and He walked around the corner and it was Los Huevos.
MRR: So you're telling me that you brought Christ to the States, and you've been around 1,994 years, more or less?
Scott: We're responsible for Provo, Utah, and Joseph Smith.
MRR: Tristan, how about your happy little summation of Los Huevos?
Tristan: Los Huevos is pretty good right now, but I think our new material is gonna sit more with the kids. See, we go through old records and loop what we like and we've been practicing our rhyme technique. So you'be see us gettin' a lot busier on da mike then we usually do. We're gonna hook up some phat shit and we're gonna become it. Los Huevos has shown me that there is a reason to live after you turn 21.
MRR: Are you even 21 yet?
Tristan: No, not yet, but now I see that I can live on past it instead of killing myself like I was gonna.
Scott: Ever since Tristan joined Los Huevos, he's gotten drunk, he's taken acid, and he's smoked pot. He also had sex with his parents. In the Yahmos, that would never happen.
Tristan: We're all brothers and stuff and I don't see any division between the living and the dead.
Scott: He's also killed.
MRR: Explain the bike theme youse guys present.
Bryan: Bikes are cool.
Tristan: That's one Los Huevos thing. When I started I had no respect for bikes at all. I thought they sucked, but when I joined the band it was like a magical experience, it just transformed me. I found a new found respect for bikes. The band gave me a bike; actually Scott did. I rode it all over the place, but it got stolen last night.
Scott: And we're gonna kill the thief.
Ed: We have a tracer on it. We can figure out where they are by radio transmitter, and we will blow them up, because there is an explosive in every Scott bike.
Tristan: So anyway, I think bikes are the only real way to travel--until you can save up enough to buy a car.
Scott: I disagree with Tristan in that I think a bike is the only way to travel; and it beats a car to shit. Except for hauling equipment to another town.
MRR: So in town, you strap your guitar amp to your bike?
Scott: No. I put my amp on my bar while I ride, and put my guitar...
Ed: In the limo.
Scott: I don't like cars, and that's why I like bikes. If you don't like cars, you have to like bikes.
Tristan: I like skateboards. It's cars and skateboards and then bikes. Well, trains are cool, but you can't buy candy on the train. My grandfather drives motorcycles.
Nick: My pants are tight.
Ed: Yeah, you wear your pants so tight, it makes me want to start a fight.
MRR: Talk shit about other Sacto bands, then plug what needs to be plugged, so we can finally end this.
Scott: All the bands suck. The Loft is the place above Time Tested Books which is a place that I work at. The Loft is a practice place, but twice

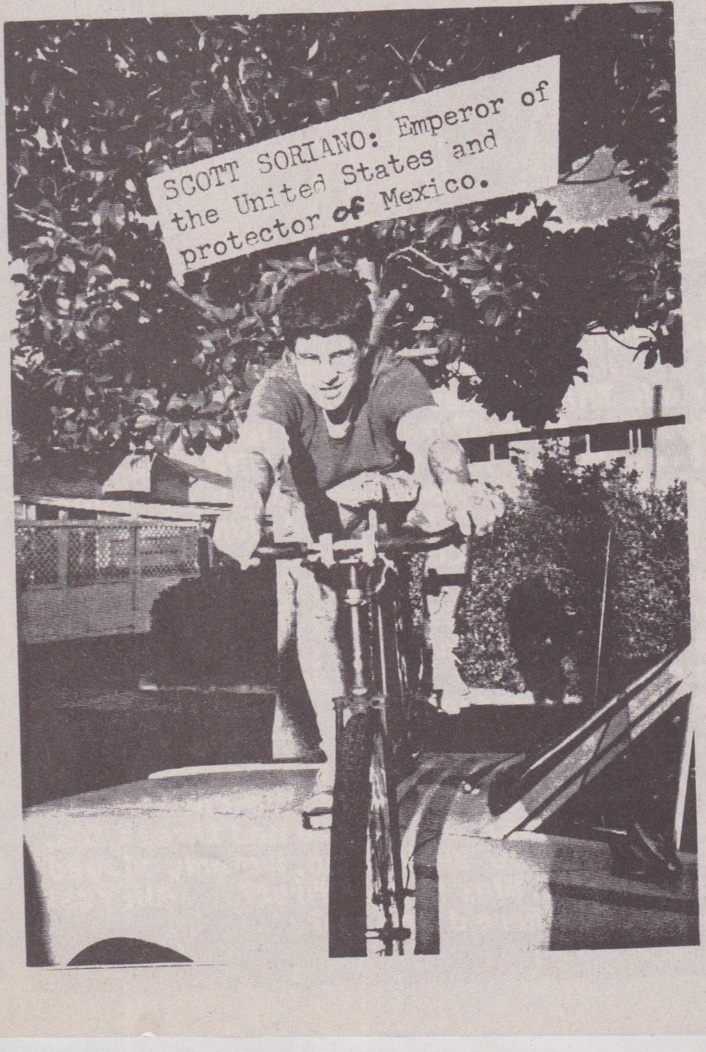


TRISTAN TOZER: Former child-porn star and illegit son of Jerry Lee Lewis.

ROMANO

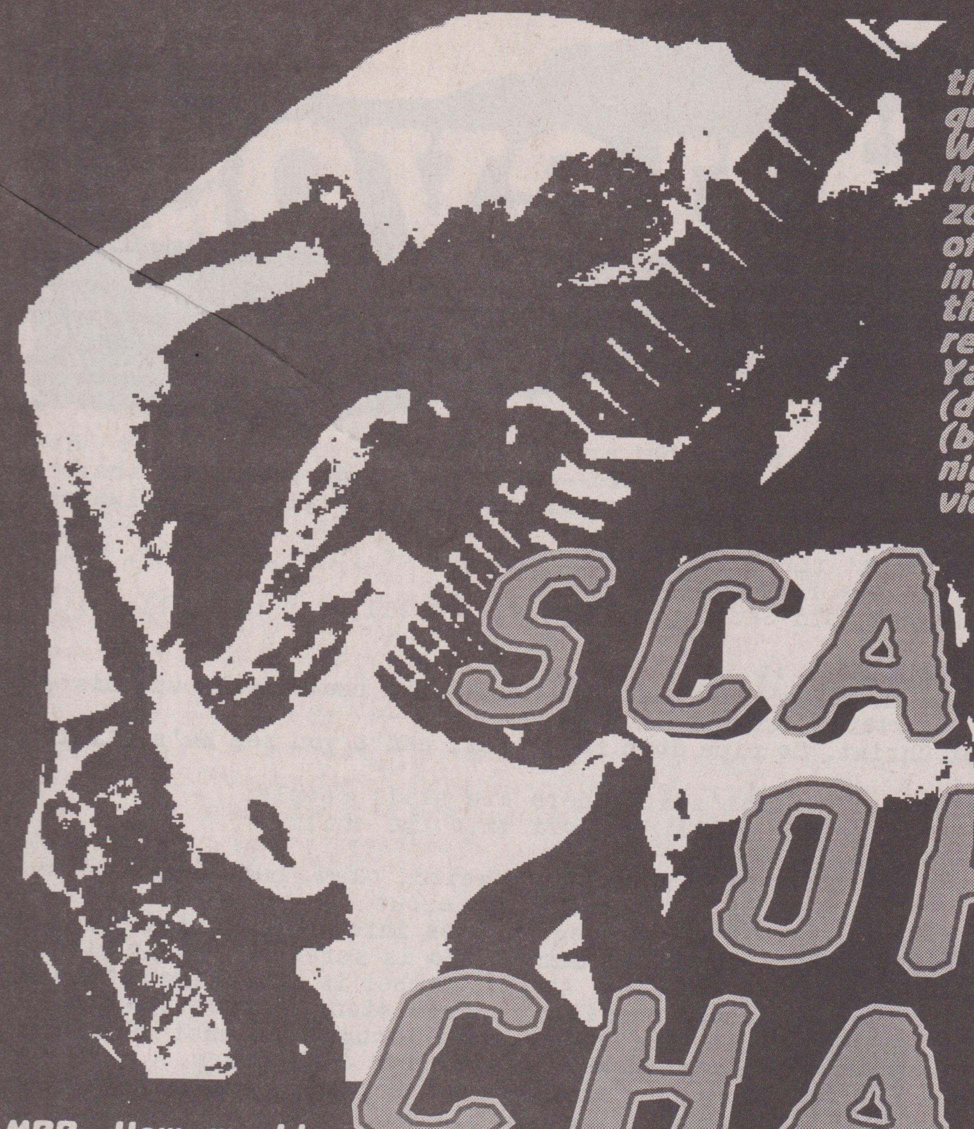
Los Huevos

a month--and some times more--we do all ages shows that are usually free or donations for benefits. All the cool bands will play there--all the ones who room, but there's a stage and the people are cool. The other thing is a group of people are working on a volunteer run record store under the Loft.
Ed: If you want to try to get booked at the Loft, leave a message at (916) 443-4034, which is also the number for Hindenburg!, the record store.
Bryan: The Loft's really cool. There's old Sacto punk show flyers all over the walls--it's history and a museum.
Ed: And there's a liquor store right near it.
Scott: See, people drink there, but they don't get obnoxious drunk and beat people up. Listen when Christ came to America... Ed starts drowning him out
MRR to Ed: Hey! He's jawing about Christ. So pipe down four-eyes, can't you see he's talking over there?
Scott: Well, when Christ came to America, that's it. There are still people.
Ed: I hear Christ used to be a cook, and He would jerk off into the chili.
Tristan: He'd be back there tugging on His pants.
Ed: Hey, that's okay. He's jerking off into the chili. That's weird, okay, but He is the Son of God, so shut up about it.



Interview degenerates into a discussion about a Los Huevos member who is screwing around with a cop's wife. As this member is extremely paranoid about possible repercussions, I promised not to use his name--even though I doubt The Man monitors MRR looking for adulterers.
A member: Anonymous member hates The Man so much, he fucks The Man's wife.
Adulterer: I told the guy who knew her that introduced me, I thought she was just cool as fuck--just peachy keen. Well, we ended up getting together several months later at a party. We were drinking whiskey and smoking incredible dope and being very fucked up. So we were groping and going nuts.
Another member: That's the path to revolution. We'll go out with the spouses of cops. They'll get into a frenzy and start shooting each other.
Member: Los Huevos-2. Cops-nothing.
Another member: Lenin, Mao, Emma Goldman, and Anonymous Member of Los Huevos--revolutionaries.
Member: Get it? Anonymous Member--as in organ! Ha ha.
MRR: Any other last witty comments?
Scott: I think somebody should mention that this is the town that beat up Green Day.
Bryan: We'll play anywhere to anyone.
MRR: You should watch statements like that. Y'know what's gonna happen? Some 16 year-old kid in Missouri is gonna offer you $15 to play.
Tristan: We'll get the idjit to mail us the money, and we won't show up for the stupid flat-land moron.

Los Huevos 1114 21st St
Sacto, CA 95814

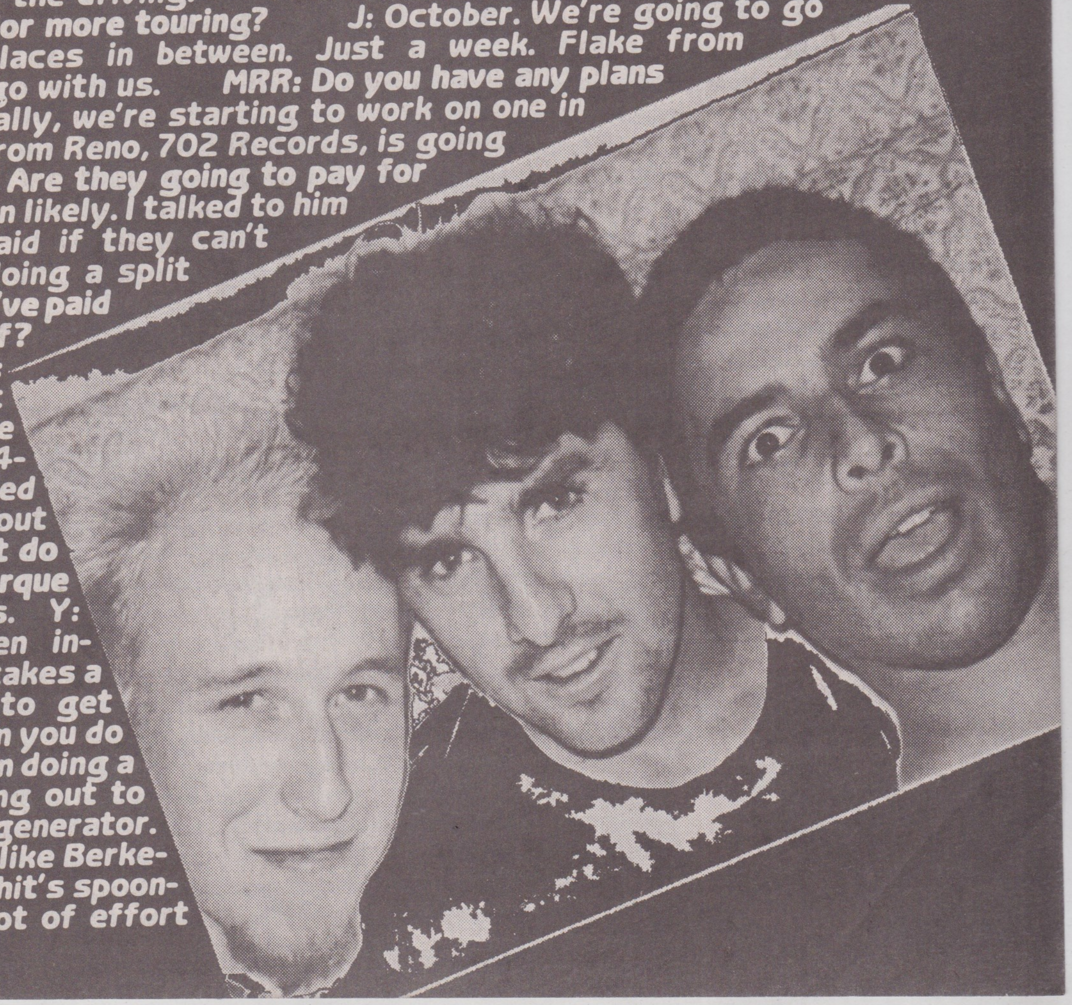


Scared Of Chaka is one of the best cool bands in Albuquerque, New Mexico today. What? you say, there's a New Mexico? Indeed, between Arizona and Texas lies a state full of excitable young punks trying to amuse themselves in the oppressive heat of the region. I got together with Yanul (guitar, vocals), Jeff (drums, vocals) and Dameon (bass) at their house one cool night to shoot the shit. Interview by Natasha Riggins.

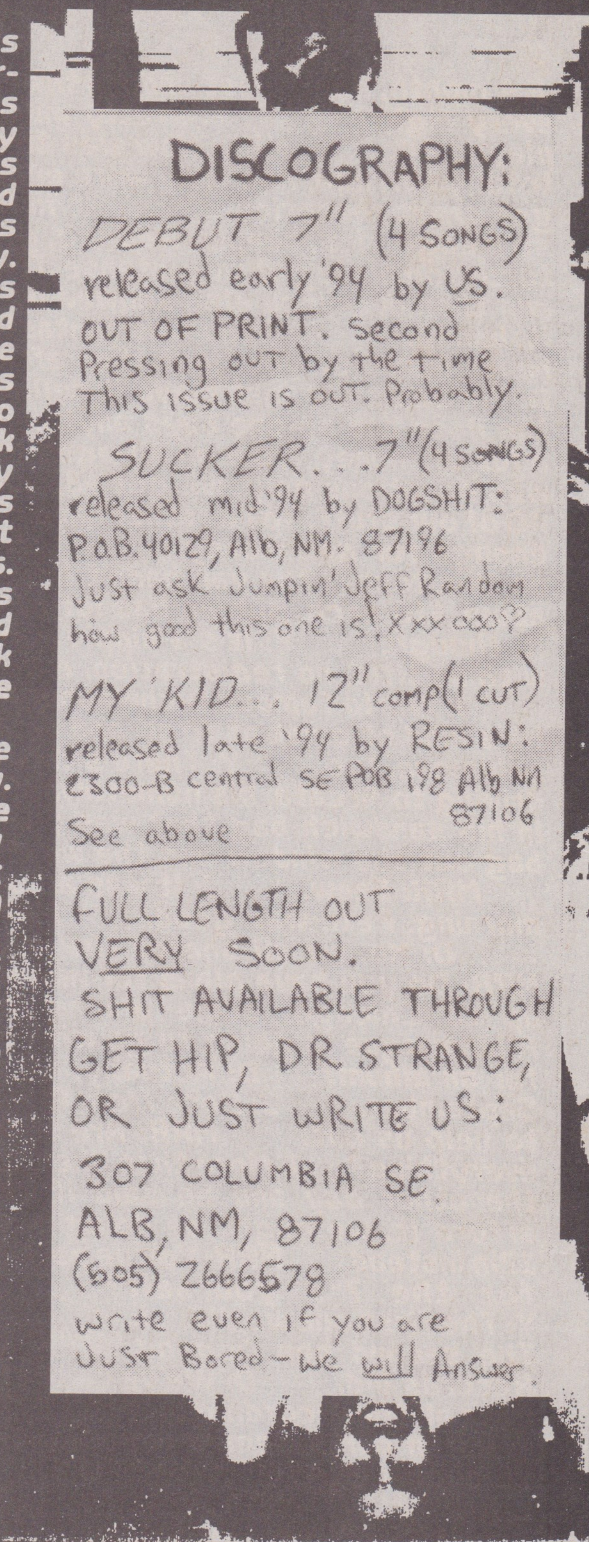
SCARED OF CHAKA

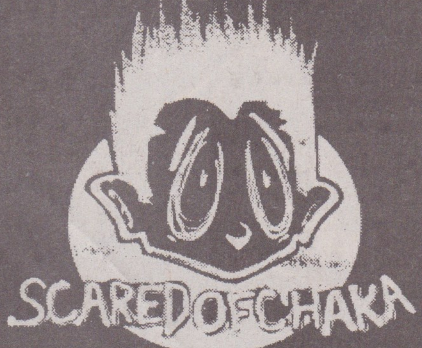
MRR: How would you describe your sound for people who haven't heard you?
J: Early 80's punk, Adolescents style, little bit of garage.
Y: My influences are Supercharger, Mummies, New Bomb Turks.
MRR: But you don't sound like Supercharger. J: We cover them, though. They're really good cause it's pretty bare bones basic rock. That's what we kind of are, a little faster. MRR: So someone who likes New Bomb Turks would like you guys? J: I think so, cause we're kind of fast, but it's not real heavy, just fun. MRR: You don't weigh as much. J: Oh, I know. We're the shortest band in Albuquerque, though. MRR: How tall are you guys? Y: I'm the highest at a whopping 5'10". J: I think I'm about 5'9". D: I'm 5'8". MRR: Where does the band name come from? Y: Chaka's from the "Land of the Lost" TV show. It was either that or Cheap Mike And The Mini Credits. Cheap Mike is a local TV commercial celebrity of used auto parts stores. There's another guy, Mr. Credit and his sidekick Mini Credit. He's this Mexican guy who gets wheeled out in a wheelbarrow. It's really racially insulting to me, personally. D: I am meeeny credit! Y: These guys liked Scared Of Chaka. J: We're not that deep.
MRR: How long has the band been around? Y: Year and a half as Scared Of Chaka. MRR: Same lineup? J: No. Y: Yes. D: We used to be the Weepoppalohas in March '93 but we had to kick someone out. Y: We lost some weight. We cut the fat. MRR: Did you ever release any records as the Weepoppalohas? Y: We had three CD's, several gatefold albums. D: The pressure got too big, MTV always...no, we only played five or six gigs. MRR: You guys went on tour recently. Was it your first? All: Yes! J: It was fantastic. MRR: How long was the tour? Where'd you go?

J: A month, southwest and northwest except we didn't go to Montana. MRR: Did you play every night? Y: Pretty much. We had a couple days off. J: Out of 28 days we played 24. MRR: How was the reception? D: Great, except for San Diego. It was totally terrible, like they were expecting Drive Like Jehu or something. Everywhere else we got great reception. J: In Salt Lake City we played a show and all the Vegan Reich, str8 edge, rich, beeper-wearing, gangster wanna-be guys showed up. One of them had an "x" tattoo on his leg. It was intense. They said they were going to slap the beers out of our hands and then everyone else showed up with beer, so that was pretty cool. D: Just you try it, buddy. Y: Reno was fantastic. J: We would pull in and people would say "We've never heard of you." but then afterwards, "Oh, you guys were great.". Really positive. D: We basically just made it selling our records. J: Usually bars may get more from the door and no-one buys anything, but what I found on this tour is that you may not get a lot of money from an all-ages low price show but they'll buy your stuff. This place that was donations only, we got $8, some K-Y jelly, no, spermicidal jelly and they bought $30-40 of our stuff, so I'd rather have that actually cause it gets the product out there. MRR: Enough for gas money. J: Exactly. Y: We would have made a lot more money on this tour if the van hadn't broken down as much as it did. As it was, we came back with about $10 each. But we had lot of van problems. J: That's cause we only paid $300 for it, though. Y: It's a hippie van. They haven't given us the title yet, so we drove around with no title, no registration, expired plates. MRR: I hear you had a celebrity roadie. J: World famous Dishwasher Pete. He has this weird humor, like out of the blue... D: He's kind of quiet at first, and after a while he exploded. He's the funniest guy and the best salesman, too. Y: There's this fantastic part of the tour with Dishwasher Pete. We were driving to Arcata, his hometown. The night before we'd all had a lot of abuse. He had to vomit in his sandwich bag that was really small. We were going about 80 mph and he stuck the bag out the window and the wind blew everything back inside. MRR: Eeew. J: It was all orange cause we'd been drinking a lot of orange juice that morning. Pete was good. MRR: Did he do all the driving? D: No, we all shared the driving. Y: Dishwasher Pete rules. Buy his zine. MRR: Do you have plans for more touring? J: October. We're going to go up to Chicago, some places in between. Just a week. Flake from Albuquerque is going to go with us. MRR: Do you have any plans for an album? D: Actually, we're starting to work on one in September. J: Pete from Reno, 702 Records, is going to help us out. MRR: Are they going to pay for everything? J: More than likely. I talked to him the other day and he said if they can't afford it, we might be doing a split 12in instead. MRR: You've paid for the 7"s yourself? Y: The first one we did. J: The second one Dogshit Records did. D: We've done all the recording on 4-track in our basement, fed through a P.A.. It came out good. MRR: What do you think of the Albuquerque scene? J: Hit and miss. Y: It's wonderful. I've been involved in it ten years. It takes a lot of effort for you to get something done and when you do it's incredible. We've been doing a lot of mesa shows, going out to the desert and renting a generator. It's not as cool as cities like Berkeley and Chicago where shit's spoonfed to you. It takes a lot of effort



and the people get burned out, but when it happens, it's really cool and you appreciate it that much more. Unfortunately, right now there's no all ages space, and there's a bunch of bars. J: This summer's been really apathetic. We don't have a tradition of having an all-ages space or even a punk scene, so every year you have to build from the ground floor and it gets hard. The bar scene is entrenched, of course. D: Albuquerque = apathy. Y: It doesn't have to, though. One of the biggest problems is in fighting, being focused on competing in the city and it's a big world. It's really weird to look at Albuquerque like it's NYC or LA where you have to do this weird shit. There's no reason for it. D: Go to Reno. The scene there is so tight. MRR: Do people just not get together and work as a scene? J: They get together and try but they get so disappointed right away, they stop. Y: There's a lot of people with really bad attitudes and big egos. That makes it really difficult. There's a lot of enthusiastic kids. Every time you play an all-ages show, there's tons of kids you never see anywhere because of these people with bad attitudes. J: Albuquerque has a reputation of "fuck shit up" and that hurts us. MRR: Who's your favorite Albuquerque band to play with? D: Atom Brigade. D: Atom Brigade is best. (Knock on the door) ?: We're leaving. We have to practice for tomorrow night's show. Sorry to interrupt. MRR: Who are these people who are interrupting? Y: This is Flake. They got a better review in MRR than we did. MRR: Bye, Flake. J: You're going to be in MRR. MRR: Why do you think people in Albuquerque are so friendly? J: Are they? Y: It's the water. J: I think it's the size. You always hear people in a small town are nicer. It's a smaller scene. Y: I think it's cause there's so many drugs and alcohol involved. D: That sounds good. MRR: What do you think of the review of your latest 7" in MRR? Y: I'll let Jeff talk about that. J: I think everyone's entitled to their own opinion. I have no problem with that. I question why he's tagged us as hardcore. I don't think he listened to the record. Y: At first, I was bummed out cause we put a lot into that particular record. On the other hand, the guy thinks we're a hardcore band. Anyone who's ever seen us that doesn't have their head up their ass knows that we're not a hardcore band. I think we're long overdue for some bad shit to happen cause all our shit's been reviewed very well and we've sold an average of $50 per show. No one's going to buy it now, though.
MRR: That's not true. Any review at all is good to have. J: When I read a review, I check to see what this guy likes. When I saw all the garage stuff he likes, I said, "Oh, okay.". We had one garage song on there. It was a joke, a Cramps cover, and he thought it was our song. MRR: He must not know his garage music very well, then. J: That was my beef. I question his qualifications, not his review. Y: I'm glad Tim Yohannan reviewed our first record and gave it a good review. MRR: You've never been accused of being hardcore before, have you? J: No. Y: Flipside said we were "melodic hardcore". There's nothing wrong with hardcore, but we aren't, and it's obvious. D: We're all over the board. MRR: Do you have any long range plans? Y: Tour and record as much as we can. D: As long as we're still progressing... Y: We're going to stay here, not move away!





IMMORAL SQUAD

Immoral Squad has a special place in Quebec. It's an independent band, politically and ideologically involved, and that makes its mind up alone to exist, to progress and little by little create a network. Done by Le Bouffon at l'Importateur premises, the best independent record seller in town.

MRR: What's your story?

IS: Well, we were in a lot of bands in the past but it never came out that well, we were just practicing We met each other at school, we started Immoral Squad and it went out well. We said we would like to do a record and so, we did. That's it. We changed the musical style during all this time—we came from primitive to more worked out stuff, now it's heavier. The lyrics never changed, always concerned, even if the singer evolves too and he's growing up. We are all around twenty now.

MRR: Do you think that a song can change something?

IS: If the person is intelligent, I do think it can change something when you explain things to people. I don't know if our songs change mentalities, but at least we say what we think. It's important.

MRR: How would you define your musical style?

IS: It's a kind of brutal hard core, not grind core. We listen to some stuff like Disrupt and Drop Dead.

MRR: You're one of the first bands from Quebec City to autoproduce its record...

IS: Yep, I think since the beginning of punk, I think yes, we worked well for this one. It was great 'cause only speed metal bands did this before, except a compilation in '83 called *Blender Mix* featuring some bands from Quebec City.

MRR: What are your other plans?

IS: We've recorded 2 songs for a split EP with Union Of Uranus from Ottawa, these tracks are heavier. The labels and the bands produce it for us, the label and the band are the same thing. We've paid for the recording with the small profits off the first EP. We have another track on the compilation *Peace 2*. We did a Negative Approach cover for a compilation in Toronto. We're gonna put out a comp EP featuring the bands from the province, it's gonna be violent HC, we're gonna have a song on this one too. And finally, we are preparing a new EP that should be out on Tribal War, if everything goes well. We have a lot of friends and penpals a little bit everywhere in the world. A lot of them are distributors too, so it made it easier for the EP. And like that, we don't have to deal with major distributors, we don't want to hear about Cargo. We deal only with small ones.

MRR: Is there a more concerned scene in Quebec City?

IS: It started about a year and a half ago. It takes some time to organize everything. There's a collective on the south bank that's called Le Lombric and they organize a lot of things. We are a little bit slower but it's getting into shape. We also have a radio show called "Red Alert", we try to gather everything to be more active. Now, we're trying to find a place to open an all-age space. We work on a little zine called R*upture*, too. We'd like to build something like the ABC No Rio in order to unite the scene here in Quebec City and to welcome some little bands to show how good the music is here.

MRR: People start to come?

IS: It's pretty active on the south bank. But we've just found a bar here where we could book several shows in the week and it can welcome a nice bunch of people too. If we get our place, everybody will be able to come, there will be no alcohol, even if we drink a lot.

MRR: You told me that the bands here are becoming more and more violent...

IS: Oh, it's always the same gang, it's not physical violence, just musical one. It seems that the people are really into the English HC, '87 style: Doom, Hiatus, Extreme Noise Terror.

MRR: What are the current problems in Quebec City?

IS: A lot of punks are on mescaline, it must be the same problem in all the cities. Dope first, that's a big problem The worst part is that they don't even know what they're doing here, they can be tolerant today and racist tomorrow. Maybe it's a lack of identity among the youth and it seems that Quebec is poorer and poorer. People don't know what to do anymore.

MRR: Are there any exchanges between Anglos and Francos or does it work only in one direction?

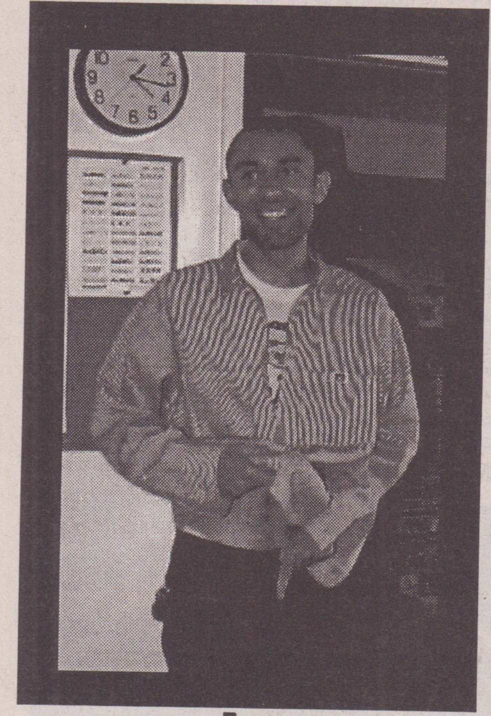
IS: Everybody thinks that Quebec people hate Anglos; it's not true in our community. We have a lot of good friends in Anglo Canada, we toured there and everything went fine. I've never understood why people can't stand each other only because of color differences, language differences, religion or sexual differences. We have to be tolerant.

Immoral Squad & Doomsday Machine Records, PO Box 51003, 316 St Joseph Est, Quebec, PC, G1K 8Z7, Canada

RESULT OF HUMAN GREED

Buttafuoco

Buttafuoco is a 5-piece punk rock band from San Francisco. Three of them (Jenn Hyman-vocals, Harry Sherrill-guitar, and Pete Ketchpel-bass) used to be in Good Grief, and all three also work at MRR at various tasks. Mike Millett-guitar also helps out here, with Reed Burgoyne-drums being the sole non-shitworker in the band. They share a split double EP with the late Spoiled Brats on MRR records. Sounds a little incestuous, right? No, they all work hard and have been doing this punk rock thing for a long time. In fact, they are highly underrated and long overdue for some attention. Here goes, one by one. Tim.



Pete

MRR: OK, Pete, what's more important, punk rock or sex?

P: I don't have any sex, so it would have to be punk rock!

MRR: When's the last time you had sex?

P: I've never had sex with anyone.

MRR: Wow! Is that conscious or just a tragedy in your life?

P: A tragedy in my life.

MRR: Wow. Well, what are you looking for? Maybe this interview will help. Maybe we can get you laid.

P: Next question.

MRR: Are you just really picky?

P: No, I'm just really ugly.

MRR: Noooo. You probably have lots of girls after you and just don't know it. Anything anybody else has ever wanted to ask Pete?

J: Yeah, will you take your underpants off?

MRR: What kind of question is that? Why are they asking that?

J: He has all these piercings on his penis and I really want to see them! I've been dying to ask him that!

MRR: Pete, you're red! Too bad this interview isn't in technicolor.

P: I thought this interview was supposed to be about punk rock.

MRR: This is a very punk interview! You're wearing a "Pep Boys" t-shirt; do you know the lyrics to "Manny, Moe & Jack"?

P: Most of 'em, yeah.

MRR: OK, sing them.

P: All of them!?! "Leather handgrips for your steering wheel.... Manny, Moe & Jack, they know what I'm after, Manny, Moe & Jack..... If it's tires you want, they've got a lot for you, Dunlop, Firestone, Pireeeeeelli too....."

MRR: Very good, Pete. Tell me, what bands make you really happy? What do you throw on the turntable to get in a good mood?

P: The greatest records? Gang Of Four's "Entertainment", everything by The Jam, Big Black, Radio Birdman, The Fall, Buzzcocks...

MRR: That's a range there. Is this your first functioning band?

P: Three of us were in Good Grief before this, so I guess that was functioning because we managed to put out a record.

H: Dysfunctional!

MRR: You are an engineer of some kind, right?

P: I have a mechanical engineering degree.

MRR: Does that fit in with your punk rock alter ego?

P: I think that would be a better question to ask Jenn about. The fact that I have a degree doesn't really mean that I...

MRR: ...can find a job.

P: At my job, when we went on tour to L.A., I didn't tell them why I was taking off. I just left. Eventually they'll catch on though. The other day it was really hot and I took off my shirt and had a Nations On Fire t-shirt on. They looked at me weird.

MRR: You used to work at Blacklist; what do you think about Blacklist?

P: It's a great project, but I wasn't fitting into it well.

MRR: What does that mean?

P: I had a different view on organization than other people that worked there, different ideas on the distribution of responsibilities.

MRR: What does that mean in reality?

P: I wanted to keep things well organized, have people paid on time, have records sent on time. I didn't want the place to look like a pit and didn't want to be stressed out all the time, limping from one crisis to another.

MRR: You're less of a hippie than some of the other people?

P: I guess so, yeah. I'm into organization and responsibility.

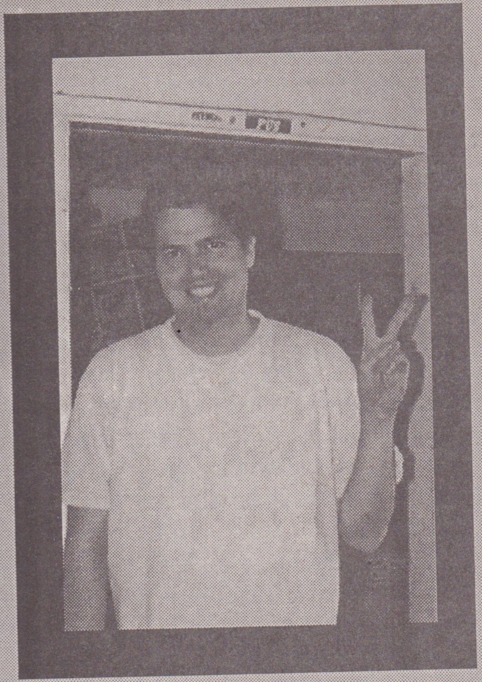
MRR: What do you think about this band?

P: I think we're the Rodney Dangerfield of punk rock bands. We don't get any respect. It's difficult for us to get shows because we don't fit into one of the neat little niches in this area. We're not garage enough to play at Purple Onion, not hardcore enough to play at Gilman Street, not college rock enough to play at the 21+ bars in San Francisco.

MRR: Do you think there are other bands in that boat?

P: I think there are other bands in this area that we fit in with musically, like Strawman, J Church, Jawbreaker, Corduroy, but either we're not established enough or too lazy or musically not interesting enough, but....

MRR: Let's put you on hold, Pete, and move on to the next person...



Mike

M: No questions about A.P.P.L.E..

MRR: I don't know if you're going to get off that easy, Mike. How many more A.P.P.L.E. reissues of your old goddam band are you going to put out?

M: Well, there's a live tape and....

MRR: You've milked this thing for how many record now?

M: Two singles, a 10" of unreleased stuff...

MRR: ...and a CD.

M: That's all three combined.

MRR: Is it over?

M: We'll see.

MRR: So what's more rewarding: being in a band or running a label, in this case, Broken Rekids?

M: Ummm, neither one is.... Being in a band is probably more fun.

P: How often do you get drunk working on your record label?

M: Not very often. They're both fun in different ways. The band is fun just to play in and the label is fun to help out other people.

MRR: Don't you get sick of trying to help out other people?

M: Depends on when they become too demanding.... too full of themselves.

MRR: You don't have to be diplomatic here.

M: I'm not talking about specific people here. Nobody on my label is too demanding...

J: ...that's still on your label.

M: There's people who are gonna think I'm talking about them but I'm not because I decided not to talk about them.

MRR: You work at Rainbow Grocery; what do you do over there?

M: I do a lot of accounting, deposits, do some shifts waiting on customers and working the cash register.

MRR: You get along with the hippies pretty ok?

M: I try. The people who are into crystals don't like me, and I don't like them either, so we have a truce.

MRR: Did you ever have to deal with hippies when you lived in New York?

M: No, no, that's a new thing for me out here. We don't have them in NY.

MRR: What do you think about that?

M: There are some good points to that whole hippie thing, but at this point-in-time we've kinda assimilated the good things of it, like...

MRR: Patchouli, tofu...yech!

M: Some good things came out of it.

MRR: Did you enjoy working at Epicenter?

M: For the most part.

MRR: What did you do there?

M: I did a lot of the record buying and used to work a shift.

MRR: Did you burn out or what happened?

M: I'm just doing too many things and that was the first thing to go.

MRR: Do you ever get really excited and scream and yell?

M: No.

MRR: You never blow your top and cuss?

M: No, I don't, really.

MRR: Do you have ulcers?

M: Yes I do. I keep it all in.

MRR: That's very un-New York of you.

M: Yeah, I know. But I'm originally from Maine.

MRR: Ahhh.

M: Well, I lived there for my first three years, but I still have the accent.

MRR: Happy you moved out here?

M: Yeah, yeah. The quality of life out here is a lot better. I suggest that anybody who lives in NY should move out here... except for Agnostic Front...

MRR: ...and Sick Of It All. In terms of Buttafuoco, what do you think you contribute to this outfit?

M: Rhythm guitar.

H: You're the lead guitar!

MRR: You don't even know if you're lead or rhythm?

H: He plays more fiddley bits.

M: I do the wanky stuff.

MRR: Do you write any of the music?

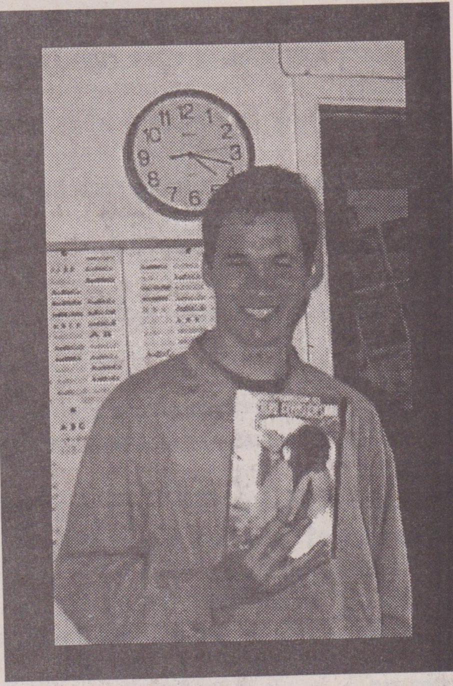
M: Not too much, one or two songs.

MRR: Would you say that practices are hell?

M: No, not really.

MRR: You look forward to practices?

M: I look forward to evening practices. Morning practices are out. I like playing in the band and all the people in the band are my friends.



Reed

MRR: Why do they call you "Rebel Reed"?

R: On the trip up to Washington, Pete made a tape and it had the Bikini Kill "Rebel Girl" song.

J: And I changed all the words to be about Reed cuz he rides BMX bikes and is really cool. And he went out with a riot grrl for a while. She dumped him.

MRR: What is it like going out with a riot grrl?

R: She wasn't a riot grrl, she was a dork!

MRR: I don't know how old you are, but you look like the young squirt of the band. How does it feel to be in a band with a bunch of old jaded fucks?

R: It's ok.

J: When we were singing Dead Kennedys in the van, we weren't sure if Reed knew what we were singing!

P: And Mike played "Stairway To Heaven" and I don't think he recognized that either.

H: That's a good thing.

MRR: What kind of music were you weened on as a youngster?

R: Cringer stuff.

MRR: That was the first music you started listening to!?! Are you 8? How old are you?

R: Oh, you mean way back when. I bought a BeeGee's record when I was 6. My mom bought it for me and kept it for me. She still has it. And a Beach Boys record.

J: Tell them about the Scottish drumming!

R: You really want to hear about that? I was a Scottish drummer in a Highland bagpipe band for 8 years.

MRR: That's cool. I always wished there was more bagpipes in punk rock. There are some.
R: It got really bad after a while, so I stopped.
MRR: Is this your first punk rock band?
R: Yeah. My first band, period.
MRR: So what do you think?
R: It's pretty good.
MRR: Do you get to learn junk?
R: Like what?
MRR: I don't know.
R: I guess I get to learn all the streets of all the towns we get lost in when we play there.
MRR: Since it's your first band, does the interaction of it make sense to you?
R: I feel comfortable.
P: He's our designated driver!
R: I'm the straightedge kid. I have the edge but I don't have the 'x' on the hand.
MRR: What else do you do with your life?
H: He distributes porno magazines!
R: I work for a magazine distributor.
MRR: Why is Pete blushing?
P: I am not!!!
R: He's jealous, that's why.
P: You've only been working there for less than a week!
R: I just graduated from high school.
MRR: You gonna go to college?
R: Yeah.
MRR: What do you want to do?
R: I don't know.
MRR: Any questions I should ask him.
H: I'm curious if he does feel alienated because we do listen to different music than he does.
P: He listens to a lot of emo.
J: I'm ten years older than he is.
R: The only alienation I feel is like when in Seattle you went into a bar and never came back until about 5 minutes before we were supposed to play. I had to look in alleys for you, checking out all the drunk people on the corners.
H: Since we don't listen to a lot of the post-hardcore stuff, I was just kinda wondering if you wanted to play more of that kind of stuff?
MRR: What do you listen to in your free time?
R: Lately, I've listened to a lot of emo/hardcore stuff, and a lot of that Olympia stuff too.
MRR: A progressive rock fan in a punk rock band.
R: Yeah, a 'Live 105' listener.

Harry

MRR: Let's talk about your Risk playing this last month or so.
H: I've been blowing.
MRR: You had a high average for a while. What do you think are your biggest deficiencies in Risk?
H: I sometimes feel like I don't have a grasp of all the strategies, so I waffle. Maybe listen to people's advice too much.
J: You're not enough of an asshole.
H: I think I play all right, but I have bad luck and get shafted in cards, had 'the world of hurt' a lot in big serious moments, and there's not much you can do about it.
MRR: Let's compare that to real life. How have the cards of life been dealt to you?
H: Pretty great. But I just lost a job after having gone to motorcycle mechanic training school for 8 months; had the job for a month. That was 'the world of hurt'. I thought I landed this really cool job, and then.... it stopped. That fucked up things cuz we had made plans. Otherwise, things are going good. I've had sex. Personally, I'd say sex is more important than punk rock.
MRR: In terms of punk rock, you were in Cringer for a while, one of the later members of the band...
H: A couple of years there.
MRR: And you worked at Gilman for a while...
H: Right at the beginning, and at Blacklist right at the beginning, too.
MRR: And you do layouts at MRR. Seems like lately they've gotten a lot better. Any particular reason for that?
H: Maybe because I'm not doing so many. I just do one every coupla weeks, so I can think about it more. I enjoy them, but they can be a pain in the ass because they take a lot of effort.
MRR: Do you enjoy doing computer layouts?
H: Yeah, but I like a mix of hands-on shit and computerized. Winni or Dave Stevenson do more computer stuff, though it can become overboard and technical for technical's sake. I use the computer but make it look more pasted/ripped together. The computer expedites things, but I try to keep the punk aesthetic, as I do with my guitar playing.
MRR: How does the band reflect those aesthetics?
H: I strive to make it both simple and powerful, which is what I think the best punk stuff is. It's hard to do that though, the right combination. Simplicity is the key, but it's hard to make it simple. You think it needs to be more complex to be interesting. The good thing is that I don't play that well, which is limiting and lends itself....
MRR: If you became a better player you would want to be more experimental?
H: I think it happens to most people, but I don't think it will happen to me because I've reached a level that won't change much. I've been playing for 10 years and it hasn't gotten any better or worse. I won't become a virtuoso like Victims Family or something. The bands I like are simple, like the first Joy Division 12", their punk rock stuff. It's one of my favorite guitar records, 2-note solos. I like New Bomb Turks, which is both simple yet has this certain energy that captures it well. That's hard to do, it's not a technical thing, though.
MRR: Do you think a band like that would be appreciated if they were from SF.
H: I think so. Who from around here is like that? The Rip Offs are kinda the same energy in a way, but definitely more garagey and lo-fi. That's why I like New Bomb Turks, because they have a garagey element, but it's not lo-fi. Really strong guitar and good recording. The Rip Offs went for an aesthetic on purpose and got it.
MRR: Do you think Buttafuoco has an identity?
H: No, we were talking about that. We have an identity crisis, partially because we don't have any really strong personalities that would drive us like that. It's alright, like the Rip Offs wearing ski masks, but we could never do that, too gimmicky or silly for me. For them, it's totally natural.

Jenn

MRR: What could this band do to have a stronger identity?

J: I could think of a lot of things. A lot of our songs, that I write the lyrics for, are really feminist. But you can't really tell because I don't talk between songs. I have my own political and feminist ideas, but I'm not into posturing about it. I'm sure that if I were really loudmouthed about it, it would give us an image that people could latch onto.

MRR: Do you hold back?

J: I feel that you can read about it in books if you're interested, or just one-on-one exchanging ideas with people, but I'm more into the band to have a good time.

MRR: Are there any bands that do combine those elements that you do like?

J: Bikini Kill are excellent in that way. Kathleen is really in your face about it and gets people really angry at shows.

H: But she hated our name.

J: We heard, when we played in Olympia, that she heard that a band named Buttofuoco was going to play and she thought that was a horrible name because Joey was a sexist asshole and we were glorifying him, which isn't what we are doing. The reason we named ourselves that was because he epitomized the ugly American.

H: It's satire, and if people in punk rock can't understand satire, give it up. It's like your parents being mad because you have a Dead Kennedys record or something.

MRR: Do you use satire in your lyrics?

J: Some are serious and some are satirical/humorous.

MRR: You went to M.I.T., right?

J: Yup.

MRR: You and Jon Von. And you're an environmental engineer now.

J: Jon Von was in this great band in Boston called the Sacred Cows. And I was in a band called Dead Man's Booty, DMB, and we actually won 'the battle of the bands' at M.I.T. And we got a deli platter, like in Spinal Tap.

MRR: You were raised on Boston hardcore?

J: And NY hardcore when I was in high school, too. Remember Even Worse, "we suck, we suck, we suck." And Kraut.

MRR: Still like that kinda stuff? Sometimes you surprise me in what records you like in doing record reviews.

J: I love old school, chaotic hardcore, Black Flag, etc. But my record collection is outdated and I rarely listen to it. Back then I was really angry and listened to a lot of obnoxious hardcore stuff. Now, I'm into the more melodic hardcore stuff like Youth Brigade, Stiff Little Fingers, Avengers, etc.

MRR: Based on what I know, your tastes might be the 'hardest' of anybody in the band.

J: Yeah, maybe. I'm always telling them to play faster!

MRR: Any other questions to ask Jenn?

P: Ask her what it's like having her boyfriend, Harry, in the band.

J: I'd be interested in hearing about other people dating people in the same band, how it works out. When we first started dating, while in Good Grief, we didn't tell anybody and tried to keep it a secret. It was fun sneakin' around, cuz we thought it would change the band dynamics. Would people worry if we snuck away when we went on tour? How could we get touchy-feely when we were all sleeping on someone's floor together? Or would somebody get jealous? Strangely enough, Good Grief broke up soon after we started dating. But it's fantastic, the cliche of 'making beautiful music together'.

All: Groan!!!!!

J: That's not what we're doing! But having so much in common with somebody that you're dating is great. I wonder how important it is to others that the person they're dating has similar tastes in music? It's important in a partner. I could only date a punk rock person. I tried to date normal people but it didn't work.

MRR: Jenn, what's better, boys or girls?

J: That's a tough one. Sexually, girls are better...

H: ...Fine!!!

J: ...but Harry has many female attributes! Except for the obvious, the built-in dildo that works really well.

MRR: That's a sweet thing to say.

J: We've talked about this before.

MRR: I hope you have!

H: Lesbians have bad haircuts!

J: Unfortunately, most lesbians that I fell for are really maladjusted.

MRR: Everybody in punk rock is really maladjusted! What are you talking about?

J: That could be, but they had a lot of problems with their identity, had been abused, had more baggage.

MRR: More acting out than with males?

J: Yeah. I had a hard time having a longterm relationship with a woman.

MRR: Have you gotten shit for 'switching sides', so to speak?

J: Not really, but I think I hang out with different people than I used to. There are some all-girl situations that I can't bring my lover to, which I can totally understand.

H: I wouldn't want to go anyway!

MRR: But you have female attributes, Harry.

P: The dildo.

H: Pete is more interested in that!

MRR: Let's leave it at that, having gone full circle back to Pete's penis!

Buttofuoco

PO Box 460402

San Francisco, CA 94146

MRR: Who is Dog Food Five?

K.K.: King Kranz (vocals), Speedfinger Scholze (guitar & background vocals), Dr. Wichtig Wöllenstein (guitar), Konsul Bernhard (bass & background vocals) and Wolfen Yba (drums).

MRR: How long have you been together?

K.K.: We formed in summer '91, when me and our original bassplayer were working together as bricklayers on the same construction site. We found out that we share a similar taste in music and as we had a lot of time sitting on the roof and drinking beer, we decided to form a band. Speedfinger and me had been playing in bands together for about 10 years and also Speedfinger used to play with Dr. Wichtig and Wolfen for quite a long time.

S.S.: The first change of the original line-up took place in April '92, when "Big Chief Helmer Electric," our original bass player, decided to quit. He was not able to leave his hometown for more than two days without getting extremely homesick.

K.K.: We needed a new bass player, so we asked Konsul Bernhard to join us. He couldn't play at all then but he soon got good enough. Wolfen replaced our original drummer "Lambert Alzheimer" in January '94, when he left us to play in a rockabilly band. The first time we rehearsed was in August '91 and in October we had our first gig. Soon after this gig, Trash-City-Records from Berlin asked us to record a single for them. That was when things really started for us.

MRR: Where do you come from?

K.K.: We are from Kassel.

MRR: What kind of place is Kassel?

K.K.: It's an industrial city in the center of Germany with about 200,000 inhabitants. Kassel was mainly built in the 1950's, because it was bombed to pieces by the British Air Force in 1944. Sometimes it's boring to live there, but I like it. We have a great punk rock scene in our area. THhe Bates, for example, are well known in Germany. You can see them on TV constantly. They are mixing bubblegum-pop, punk rock, rock'n'roll and heavy metal. Another great band are The Lost Lyrics. They sound a bit like Bad Religion and Social Distortion. The Swoons sound like a mixture of the Bangles and The Parasites to me. Prison 11 contains two ex-members of The Maniacs of Germany's famous Punk band in the early 80's. Prison 11 have just released a single an great.

S.S.: Apart from these there are maybe about 20 bands from Kassel and the villages aro that are quite good. It's really astonishing that there's such a big number of bands, i consider the sitiuation for them in Kassel and Germany in general. It's very hard to ge opportunity to play live shows. The only acceptable place in Kassel is at the Lolita B former brothel. There's a small basement room with space for approximately 8 people. In the late 80's there used to be a club that organized a lot of concerts, mainly local bands but you could also see British and American bands. Nowadays this p totally sucks. There's another place, a youth club in a village near Kassel, where you see bands on a regular base. But the audience there is very strange. All they want to is New York City hatecore and nothing else. We played there twice and we'll never there again. It was much too frustrating.

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MRR: What is the response of people in Germany to Dog Food Five?

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Siren

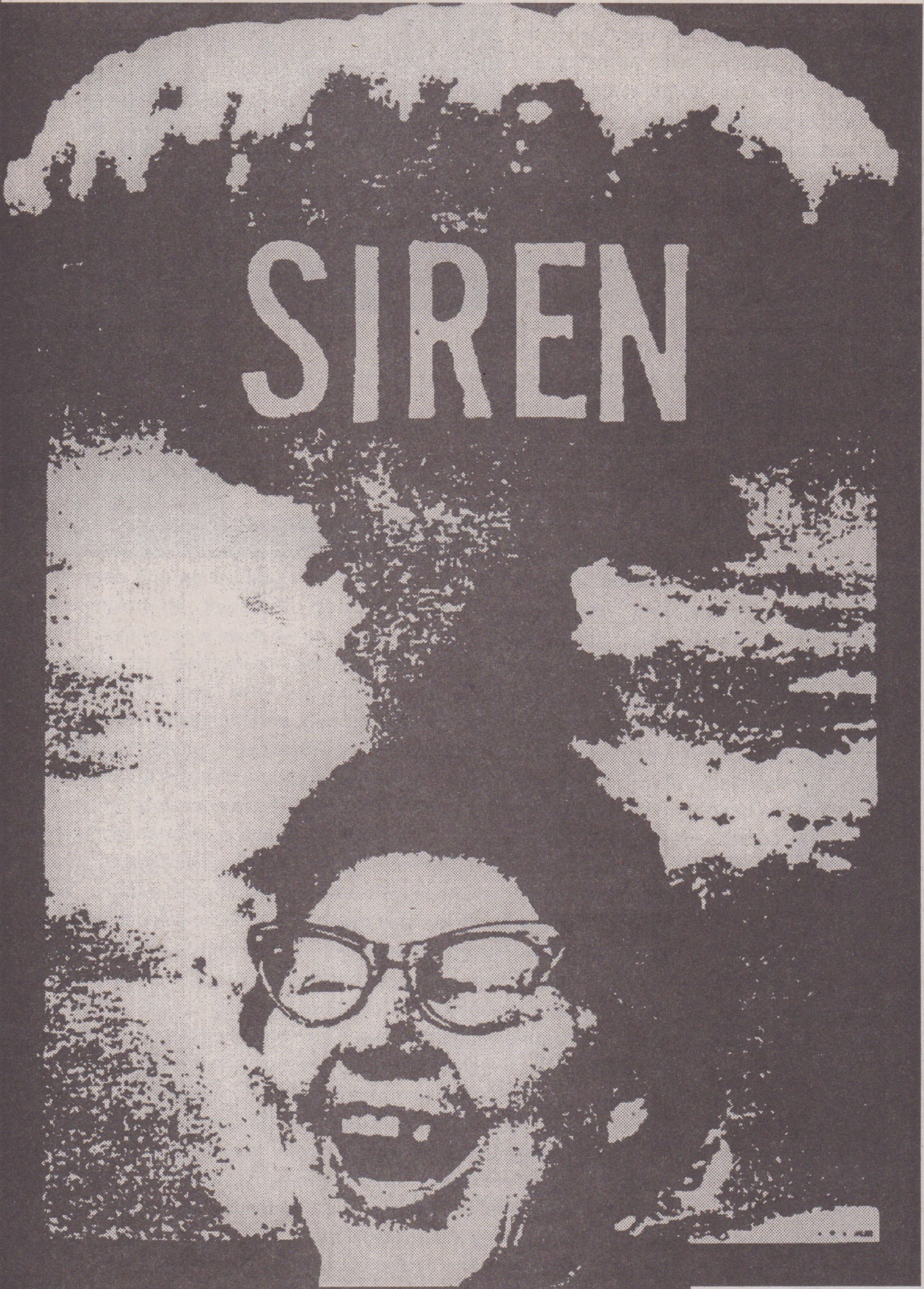
Interview by Miriam

Siren is a Northern California (Sonoma County) based band with a strong commitment to community and underground music. They will only play all ages shows for a maximum door price of $5. They also have a free peanut butter and jelly sandwich policy for their audiences. Siren consists of Joe Carr (bass), Brian Zero (vocals), Adam Glidewell (guitar), and Kevin McRracken (drums)

MRR: You guys have been vocal against corporate exploitation. Why have you taken this stance, and zdoes this relate to punk? Kevin: Well, right now "alternative music" has become kind of popular in the main stream. Corporations have shown more interest in punk bands, because they can sell records, not for any other reason. That's an important point, because they don't care what the music sounds like, they don't care what the bands are saying, they don artist. All they care about is making money. If you're a vehicle for that then great, if not they can use you as a tax write-off. So it doesn't really matter, win/win for the corporations and lose/lose for the punk bands. As far as corporate exploitation, I think that's pretty clear if you look around the world, maybe not in the mainstream press, but in the alternative press you see boycotts. Most of the reasons for these boycotts are exploited people, animals, the environment, or all three. **MRR: So, you guys are 'on strike' against corporate exploitation of independent music?** Kevin: To an extent I guess you can say that. I don't want to speak for everybody in the band, but for myself I kind of draw the line at what a band's intentions are from the start. Are they using punk rock to move on to "bigger and better" things? Is it merely a job and a way to make money? That's where I draw the line. A lot of bands have made statements against corporations in the past, and are now signing to them. Everybody knows who they are. What have they used to get to where they are at? Have they used an alternative scene? They said they were doing all ages $5 shows because they believed in it. Then suddenly they sign to a major label. I question their motives from the very beginning. Does that make sense? Brian: That makes sense to me. As far as corporations are concerned, if you believe in liberty you believe in more power being distributed to more and more hands. With corporations it's the other

way around, more power distributed to less hands. I don't like what those hands are all about. Kevin: I had an interesting conversation about this with a guy who helps run the *Corporate Crime Reporter*, which s a magazine for law firms about corporate crime, and they also do a project called the *Daily Citizen*, which is for activists and people curious about corporate crime. He said that corporations aren't people, but they like to pretend they are so we buy their products. They don't really care. It's kind of interesting. I think it's a good definition. Brian: I think it's interesting that Kevin brings up the *Corporate Crime Reporter*,because that's something people in the punk scene need to do. They need to start studying the other progressive people and groups out there who are researching what corporations are doing to this world and the human race. There are a lot of sources of information punk people have bypassed for various reasons. It's time people started looking into those sources. **MRR: You see a relationship between corporate exploitation of music and other forms of exploitation and oppression?** Kevin: Sure, they'll exploit people and music, that's the point I'm making. People say, "What's the big deal? It's our music we can do what we want with it." But you have to consider the other things these corporations are involved with. Companies like EMI manufacture weapons. Companies like Sony use labor from third world countries, where they are poorly paid and have lousy working conditions. As long as corporations are making money, they don't care. It just so happens that right now this kind of music is making money for them. In a couple of years it won't be, and the bands will be left holding the bag. They're going to have contracts for two more records, and they're not going to have any distribution and promotion for it. They're just going to lose money, and be in the hole. They'll have no choice but to break up, or be in debt to these companies. Adam: A question I usually get a lot is, "What's wrong with a band making it big?" The way I look at it is that punk consists of the punk ethic, not looking out at the crowd and seeing dollar signs on their foreheads. Instead, caring about that audience. That's what the punk scene has meant to me. It's not about looking at everybody as $. It's about getting to know each other, sticking together, and helping each other out. When bands go the corporate route, they turn their backs on all the people who helped them get where they are. Kevin: I agree with that. Joe: Knowing what we know it makes it impossible for us to sign with a major label, or promote that kind of product. Corporations just take from our scene, and don't give anything back. They just want to use the bands, and make a profit. **MRR: How do you feel about the argument that it's the lesser of two evils to use a medium like MTV to reach a larger audience? What if you have a message you really want to get out there?** Kevin: That's an argument that's always been invalid to me, using the system to destroy the system. When you do business with these people aren't you just as bad as them, regardless of your motives? Why shake their hand and then stab them in the back? Be honest about where you're coming from. If you're saying you don't believe in this stuff you're just using it to destroy it, then you're not being honest with the people you are dealing with. How can you destroy it by lying? Brian: That argument only works if there really is no alternative. Kevin: ...and there is. Brian: ...and in this case there is an alternative. That alternative is just harder for a lot of people to deal with. It requires that they spend their own energy into creating, as opposed to having someone who is already established in the power structure creating for them. There are two paths here. There is one path less trodden that leads to something better, and

the other path that leads to nothing but a world of consumer products. That's the path a lot of people are content walking down. Kevin: People might make the point that we are selling ourselves anyway, since we put out a 7" and play shows, but at least we're involved in what we're doing. We have our hands in it. We're putting our time, our energy, and our hearts into what we're doing. We're not just creating music, but also creating the means to get that music out there. Joe: It's no accident that we're not getting distributed by large distributors. It's because



we want to do it "hands on". Kevin: That brings up the issue of pricing. We have a lot more control over what our prices are. We can call our distributor on the phone, or the person we're selling records to, and say, "This is the price we're giving them to you at, and this is the price we want them to be sold at." It's kind of a take it or leave it thing. Then people can get our records at the price we want them at. I think it's important. You can walk into a record store and see a 7" for $3.50, because it's gone through a label to a distributor to maybe another distributor, then to the store. It ends up being a lot of money. MRR: **Some people seem to think bands with a political edge are preachy and boring. What do you do to combat this sort of stereotype?** Kevin: I think a big thing is allowing people to communicate with us. We were talking about this tonight, about how important it is for Brian to make sandwiches at the end of a show. He said that he feels it's really important, because it gives us an opportunity... **MRR: What kind of sandwiches?** Kevin: Peanut butter and jelly (laughter)...to reach out and talk to people at the shows. People can say we're preachy, but at least we're offering people an opportunity to speak, and not just after the show. If someone has something to say, the mike is open. I hope that's the message we're putting out there. Joe: People usually think we're being preachy talking between songs, but when we're playing the songs we have lyrics that say almost exactly the same thing. Kevin: At times the lyrics are stronger than what's being said between the songs, I think, and no one complains about that. Brian: When I talk I like to include humor into what I'm saying, and enlighten various aspects of human stupidity, showing people there's something wrong with a certain kind of behavior because it's foolish. For example, I made a statement that we were going to sell our sandwiches for $25 when we toured with Bad Religion, and that was a joke on Bad Religion's shows being $15 and up. I also joked that our sandwiches would be autographed by members of the band. That should make people think more about bands even signing autographs. Kevin: It makes it so no one is above anyone else. There's more honesty in that. The best shows I've played without stages, where everyone was next to each other. MRR: **Is that the same reason you prefer not to have a stage?** Adam: The no stage thing was proven better at a show we just had. On a four foot stage you can't see anybody at all, all you see are lights in your face. It makes such a difference to play like we did the other day, when you can see all the faces, and you are looking at everybody. It makes the energy for me so much better. It made me thrilled. I loved every minute of it. It was like a connection. Instead of being so far from

them, instead of being in my own little world, I was connected. That's what no stages do. Kevin: Definitely. If you think about it, on a stage with spot-lights, you can't see the audience and you are above them, it's kind of god-like. Brian: The audience is our community. **MRR- Do you appreciate criticism from the audience? Does this open up communication?** Joe: It definitely shows that they are out there, and trying to become active, maybe doing it the wrong way. Maybe we can turn it around, and start a conversation that way. **MRR: I remember at a benefit you played for the American Indian Movement at Gilman Street last December, a young woman was yelling, "Turn up the privilege." I assumed she meant you all are privileged being white males. At the same show, a man claiming to be from the Nation of Islam went around telling all the non-white participants there not to associate with "white devils". How do you feel about this sort of situation?** Brian: If someone is saying something blatantly racist or completely ludicrous, the way to deal with that is not to censor them, or promote anger or hostility towards them, but to illuminate their ignorance. By humor, by wit, by whatever means necessary. By letting these people speak it usually digs their own holes for them. That guy you brought up, talking about "white devils", no one was into his thing. Unfortunately, sometimes people like that resort to violence when they don't get their way. Then that's a different story. Kevin: It depends on what the criticism is. It depends on the context. With people yelling and making comments it usually generates more energy on our parts. Joe: I found it interesting. I wanted some examples of different things the "white devils" had done. White males have definitely done their share of damage to the world, and to minorities, in this country especially, but I didn't hear any examples that were exclusive to white males. It seems like everyone is guilty to a certain extent. Brian: As far as what was said about "turning up the privilege", I think that's a good example of an individual who is allowing their words to guide them. One of our songs is called "Some Words", and it deals with people who use nothing but words to paint each other. That's one of the things we are against, the use of words to justify whatever position you're coming from. There needs to be more than that in human interaction. As far as "turning up the privilege", that person has no knowledge about each one of us as individuals, and what our lives are like. What she was doing was making a judgment. For all she knows Adam could be Jewish. Does it really matter? Did she take the time to ask questions? No, she didn't. She made an assumption. **MRR: You want a certain level of respect in the communication, not blatant generalizations made about you?** Brian: We are trying to encourage communication. We take a hard stand on a lot of issues, but that doesn't mean we're unwilling to talk to anyone about these things. We're willing to talk to anybody about how they feel, from punk bands selling out, to environmental destruction, to racism. It's more than limiting that people are unwilling to talk about these things. **MRR: Do you think that because you have taken a stance on these issues, that you are more of a target than bands who haven't?** Kevin: Of course. I feel that way. There's going to be a certain group of people that aren't going to want to communicate with us just because we've taken a stand on things. Brian: It's painful to face reality and a lot of people don't want anything out there to help show them the way to reality. For example, when someone has a drug addiction, if someone tries to help them out more than likely that person is going to respond aggressively. I think society is full of nothing but drug addicts. We try to represent our point of view, and some people don't want to hear it, because they don't want to know. They don't want to know, because it causes them pain. **MRR: Which particular point of view would they not want to know?** Kevin: I think what elicits negative responses is when you say something that hits a nerve with someone, something they agree with, and feel guilty about. Honestly, people get defensive if you question what they are doing in their lives, even if you do it in a way that is not directed straight at them. Brian: I think people get the most defensive about being apathetic, about being part of a wheel of consumption and

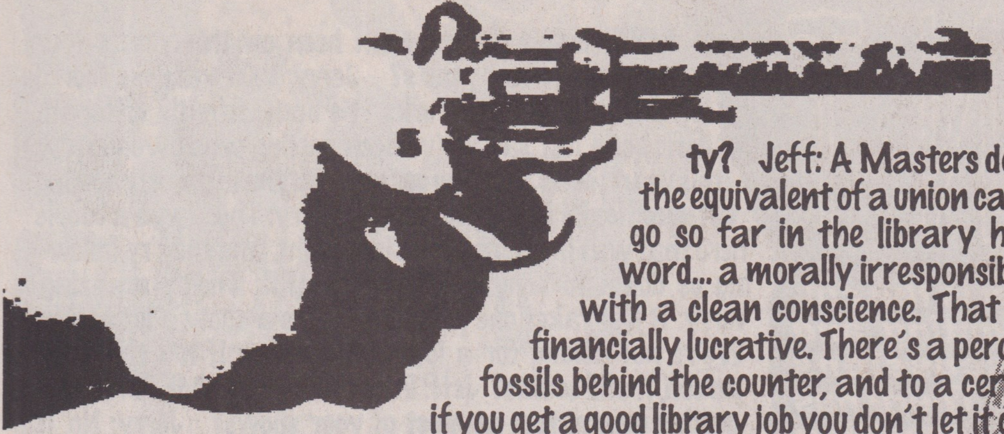
being happy being part of the great American capitalist dream of buying, buying, buying. I think that's what people are happy with. All that consumption serves as their methadone. **MRR: Do you see many poor and non-white kids getting involved in punk rock? If no, then why not? Do you feel a sense of responsibility, I don't want to use the word 'recruiting', but getting more underprivileged kids involved?** Brian: P.C. question. **MRR- It's true though, when you go to shows there...** Kevin: There aren't many non-whites. **MRR-...or poor kids.** Kevin: I wouldn't know what people's economic backgrounds are. I wouldn't even venture to guess. I've had people do that to me, and I don't like it. I would like to encourage people to get involved in alternatives, regardless of what it is. I would like to see more networking between communities outside the main stream. I don't necessarily think punk is the answer for everybody for a variety of reasons. One of which is they might not be into the style of music, and I think music plays a big role in the scene, for good or bad. What I'd like to see is encouraging people to network. If there's a community group in a poor 'minority' community, it would be good to work with them. I think we did well with the Rafiki House benefit,which was for an African-American halfway house for people with HIV at Club Komotion in San Francisco. I'm still getting mail from that. **MRR: That's great.** Kevin: I don't think we need to recruit people for the punk scene that aren't going to be into certain parts of it. Yet, if there's someone out there doing something different, who has their own group or organization, then it's great to network with them. We should share information, and help pass out their leaflets and information. **MRR: Accept the fact that there are separate diverse communities, but that we have common interests, and can work together?** Adam: It's that tribal thing. Kevin: We're going to have different tribes of people that don't necessarily agree on everything, but want to see things change for whatever reason, and I don't see any problem networking. Part of the problem with the punk scene is that people aren't open-minded enough to reach out to other communities. We say that we're an alternative, and that we're looking for something different, when all we're doing is creating our own little world. **MRR: What kind of future do you see for the punk scene? For Siren? For yourselves and the world in general?** Adam: What I'd like to do as an individual in the punk scene is try to influence people. The way I learned about these topics was not by having someone tell me what to do. I changed by looking at the way that person lived their life. It inspired me. I think Siren could influence people in a direction they want to go. I just want to show people what we have to say, without pointing fingers. No one likes that. **MRR: Do you think it's naive to think you guys can really change things?** Adam: No, just by believing what we believe in I think we can change things that way, by sticking to what we believe in. In the future I'd like to keep living this lifestyle. Joe: Hopefully everyone will band together. I'm an optimist. I want to create a large network in trying to find a way to distribute our albums without resorting to corporate mainstream distributors. Hopefully, that will come around. Joe: The band is an ongoing outlet for my artistic expression. I don't hope to make a living off of being in a band. I hope it will always be fun for me, and as stress free as I can make it. Hopefully it will be enlightening and an adventure. **MRR: Why did you name your label Mustard Field?** Joe: Because there are several mustard fields here in Sonoma County, and I wanted something indicative of our home, and to show a certain amount of pride. **MRR: I've never seen a mustard field, what does it look like?** Joe: It's yellow. (laughter) **MRR: The mustard field shows your efforts to build a sense of community in Sonoma County?** Brian: We're moving towards bio-regionalism. Kevin: For the time we've been together we've tried to build a sense of community. **MRR: Do you feel positive about the future?** Joe: I feel positive. I think things are getting better all the time. I think

the selling out issue has forced the punk scene to go back to the underground stage, with very little hype, to more of a D.I.Y. situation. Brian: Let me tell you a little story. (everyone groans). During the 1980's we thought the world was going to be destroyed by a nuclear war. The world is still here. Things have not improved. In fact, things are getting worse as far as power consolidation in the hands of fewer people. Also, the media and everything else has become more corporate. I feel there is going to be a strong backlash of independent values, which are going to start to emerge in this society.I think the punk scene will be just one point of origin for this movement. I think Siren is just the tip of the iceberg of a new wave of punk rebellion against the corporate structure. It's important for independent music and art to be supported in every way, shape, and form. We are capable of positive change. When I was sixteen I never would have thought I'd live this long. Well, I'm still here. People need to ask what the future will be like. Nuclear war might not happen, and we need to figure out how the future will be shaped for the next generation of children. Independent paramount in that development. **MRR- Would you ever bring a child into this world?** Brian: No, I wouldn't bring a child into this world. **MRR: Kevin, how do you feel about this? I know you are helping to raise a child.** Kevin: That's a hard question. I am lucky raising a child, but we don't need any more children in the world, especially the way things are. Also, I can see how much joy she can bring. There are points to be raised on both sides. I don't know where the world is going to go. It depends on people like us who want to change things. **MRR: Are you guys trying to be punk professionals wearing the suits?** Brian: With wearing the suits we're making light of the 'punk' professionals out there, with the factory ripped jeans and mandatory dyed hair. It's a joke in itself. Kevin: We need to remain moral in what we do, not professional. Professionals are out there trying to make a buck. We need to be moral in our actions, and make sure we're not ripping anybody off. **MRR: You think morality and punk go hand in hand?** Kevin: Yes, and punk and professionalism can't. **Mustard Field Records/ PO Box 3772/ Santa Rosa, CA 95402**

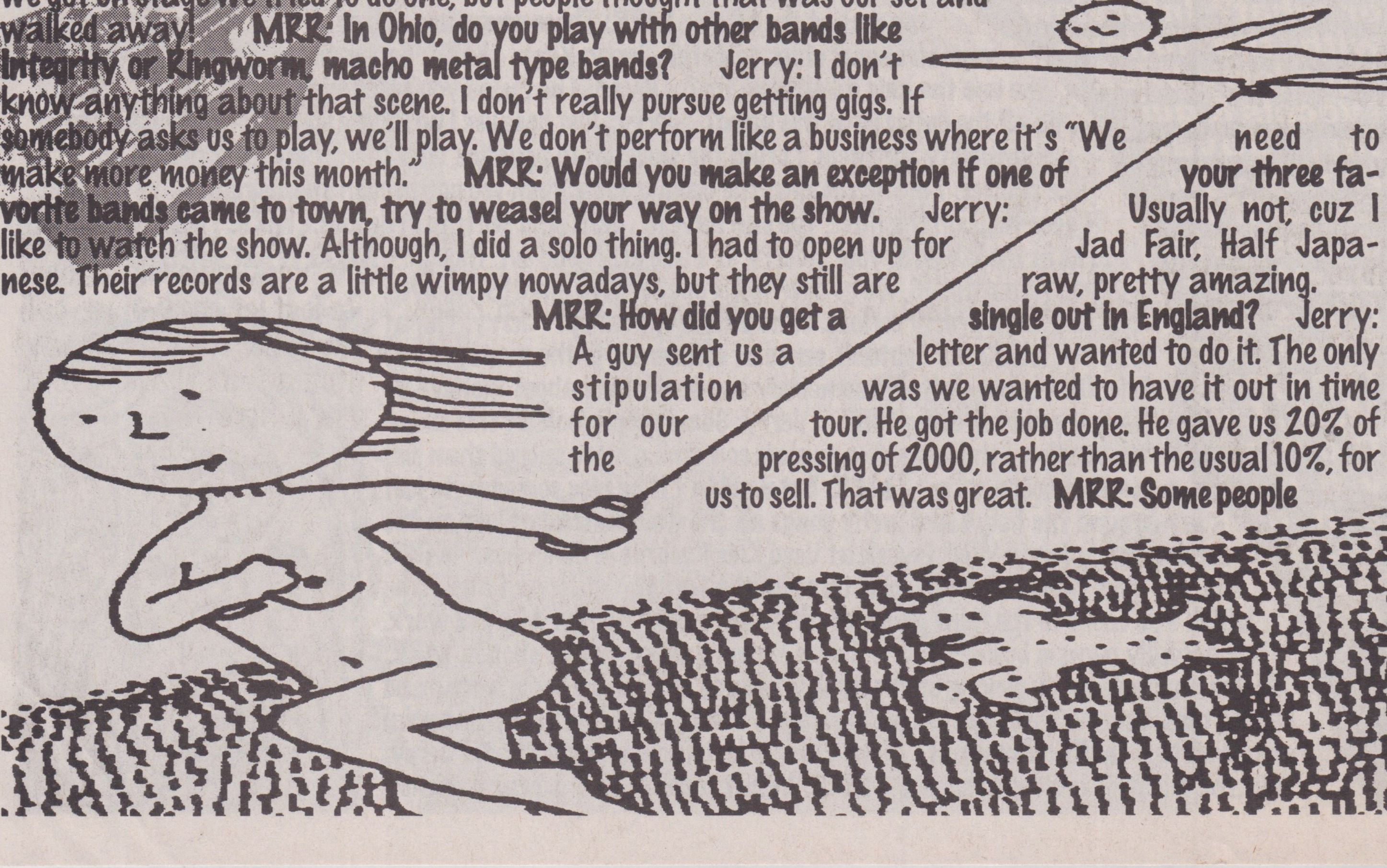
GAUNT

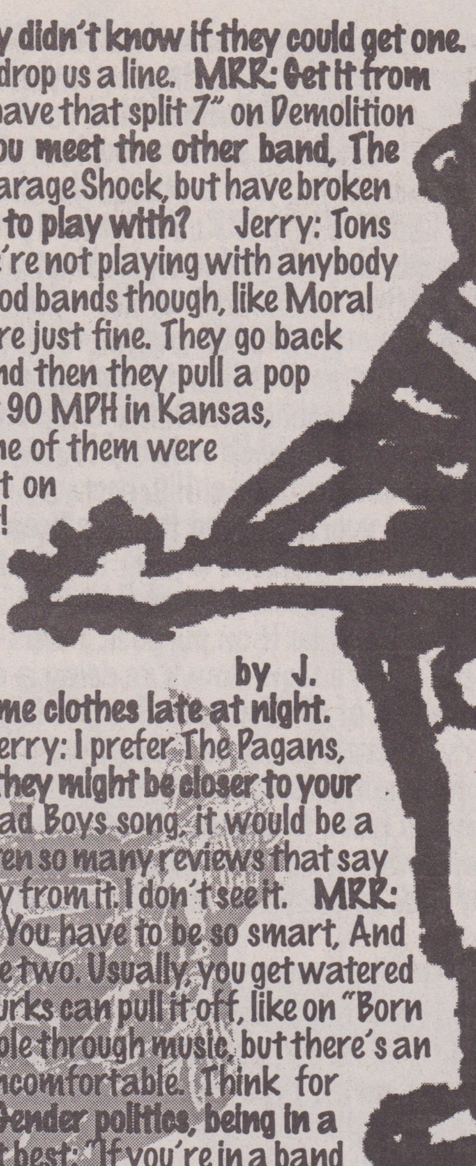
This Gaunt interview is the culmination of much infighting and many heated discussions amongst the MRR staff. There has been substantial arm-wrestling and head-butting and some severe tongue-lashings. With its usual modicum of intellectualizing, the Lali Donovan contingent swears that Gaunt now rules the airwaves in Columbus, Ohio; indeed, in all of this great land. The Tim Yohannan tyrants insist that it ain't so, that the Bombast Turks remain kings of the entire feifdom. MRR posed this question to Jerry of Gaunt. His reply: Are you on drugs or what? Interview with the following: Jerry Wick - vocals & guitar; Jovan Karcic - guitar; Jeff R - drums; Eric Barth - bass. Done by Timojhen Mark, Lali Donovan, and Bruce Roehrs.

MRR: How's the reaction been on this year's tour compared to last year's? Jerry: Last year we toured with the New Bomb Turks. It's been violently different. Jeff: Let's just say we've been getting what we deserve this year! **MRR: But you get to know that fans are coming out specifically to see you, right?** Jerry: There was a couple here that was in Sacramento last night, and they're following us down to Long Beach too. **MRR: That's amazing.** Jerry: It just takes one person to make a show a lot better. We're not asking for a lot. **MRR: Even if it's the same person, it still counts?** Jeff: Doesn't matter! **MRR: Are you getting guarantees at most of your shows?** Jerry: No, it ranges from $50 to $100 a night; we have one $200 show in Texas. For some reason, that was the easiest place to get a gig, in Austin. **MRR: They most know their music down there. What kinds of bands are you playing with?** Jeff: Any kind. We get mixed in on a heavy metal night. **MRR: So you're doing Motorhead covers? The Humpers do one. More power to 'em.** Jerry: I love The Humpers. I've never seen them live; are they good? **MRR: Ah, incredible! But they got like 7 people to show up the last time here. It's embarrassing for your city! A great band like you or them and you get a poor showing because flyers weren't put up or it's an early show on Sunday. Anyway, you're 12" just came out, right?** Jerry: Yes, but it's LP outtakes, in my mind. A new LP will be out soon, on Crypt in Europe and Thrill Jockey here. But with the 12", UPS lost half the vinyl plus CD cases and booklets, so there was a big delay. We did two sessions with Steve Albini. What we did on the first session ended up on the 12". It's old by now; I think we did just one of those songs tonight. We put ourselves under the gun. We recorded that stuff in January, then decided that to do an LP and gave ourselves six weeks to write the rest of the LP. **MRR: Those songs are still pretty fresh, though. Is that your strongest stuff, to date?** Jerry: Yeah. **MRR: Better than "Jim Motherfucker," the one the kids all scream for?** Jovan: That was you screaming for it! **MRR: Where do all the duties lie in this band?** Jerry: Just because I write the songs doesn't mean I take responsibility for them. I bring the skeleton to practice, and then these guys flesh it out, it's like a filter. I'm the cocaine, the baking soda, then we go through the sieve, and by the time it goes through the filter, you can have it. Jeff: And sell it to little kids. **MRR: I wouldn't want to be in the lab with you!** Jerry: It's a pretty good cut, though! **MRR: What's after the tour?** Jerry: After the US, we go over to Europe for two months. All over. **MRR: That's pretty serious. Who's setting that up?** Jerry: Tim at Crypt. **MRR: His Teutonic sense of efficiency. Is the money good?** Eric: Oh yeah. Jeff: Did somebody say something about money? Do we get paid for doing this? Jerry: Some people look at this as an occupation. I think making music is something more sacred than just another occupation. **MRR: But wouldn't it be nice someday to just lay around the house and write songs all the time instead of just on the weekends?** Jerry: Well, I work at Used Kids Records in Columbus. **MRR: Are you guys fiendish record collectors like the Turks?** Jerry: I am. I am. **MRR: You came to the right place. We can talk deals.** Jerry: All of us work. Eric actually owns a business. Eric: I own an art gallery, frame shop.. **MRR: Do you have somebody picking up the slack while you're out here being a star and having people throw their panties on the stage?** Jerry: Jeff has many financial responsibilities. **MRR: Like what?** Jeff: Kids, wife, tuition, shit like that. Jerry: He's in the midst of graduate school. **MRR: What topic?** Jeff: Library science.



MRR: We're talking a doctorate program, going right on to a tenured position in a university? Jeff: A Masters degree in library science gives you the equivalent of a union card to be a librarian. You can only go so far in the library hierarchy. It's not... what's the word... a morally irresponsible job. It's something you can do with a clean conscience. That appeals. Some library jobs are financially lucrative. There's a perception of librarians as these old fossils behind the counter, and to a certain degree that's true, because if you get a good library job you don't let it go until you die. **MRR: Does that limit your touring to breaks at school?** Jerry: Yeah, it means jiggling our schedules. We had a big pow wow with Julianne, our booking agent up in Seattle, about when we were going to be able to do things. Then we have to make sure that works for Bettina at Thrill Jockey, because it's in her best interest that we just stay on the road all the time. That's what a label would have you do. I was just asking recently, "When did this become something other than just making us happy?" Now, all of a sudden, there are all these other people who we have to take into consideration. When we did it before it... Jeff: ...was "Let's go on vacation and play some shows." Jerry: Now, Julianne sets up a three work tour for us and laughs at us, "What, is this your practice tour?" She's used to the Supersuckers and stuff who are out all the time. But she's willing to work with us, which is great. We've been seriously considering just putting out our own records. **MRR: It's like owning your own business or working for somebody else every day.** Jerry: But at Thrill Jockey, she doesn't interfere at all. She's starving just as much as we're starving. She works out of an office the size of this table. She just moved to Chicago from New York because she couldn't afford the rent. She's a trooper, too. She only has about five bands on her roster. **MRR: It's not just business, but out of love for the music.** Jerry: She stood up in front of the stage at our show in Chicago when no one else would! We played at 8 o'clock, on a seven band bill. We didn't have time for a sound check, so when we got on stage we tried to do one, but people thought that was our set and walked away! **MRR: In Ohio, do you play with other bands like Integrity or Ringworm, macho metal type bands?** Jerry: I don't know anything about that scene. I don't really pursue getting gigs. If somebody asks us to play, we'll play. We don't perform like a business where it's "We need to make more money this month." **MRR: Would you make an exception if one of your three favorite bands came to town, try to weasel your way on the show.** Jerry: Usually not, cuz I like to watch the show. Although, I did a solo thing. I had to open up for Jad Fair, Half Japanese. Their records are a little wimpy nowadays, but they still are raw, pretty amazing. **MRR: How did you get a single out in England?** Jerry: A guy sent us a letter and wanted to do it. The only stipulation was we wanted to have it out in time for our tour. He got the job done. He gave us 20% of the pressing of 2000, rather than the usual 10%, for us to sell. That was great. **MRR: Some people**





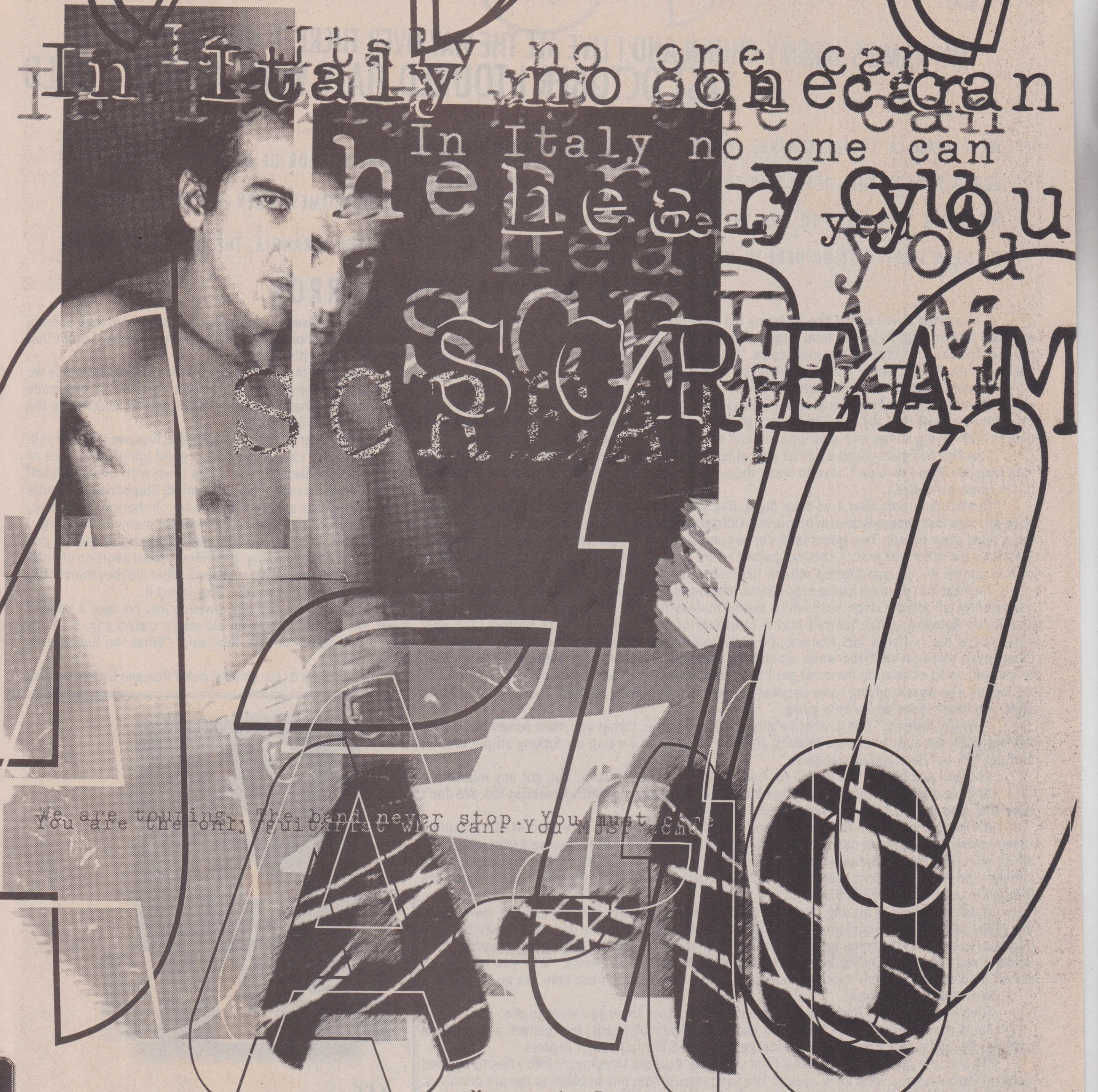
at the magazine went into a frenzy cuz they didn't know if they could get one. Jeff: If anybody has any trouble finding one, drop us a line. **MRR: Get it from the band, that's even better.** Jeff: We also have that split 7" on Demolition Derby Records from Belgium. **MRR: Did you meet the other band, The Beavers?** Jerry: No. I guess they played at Garage Shock, but have broken up now. **MRR: Any bands you're jonesing to play with?** Jerry: Tons of bands. That's one thing about this tour, we're not playing with anybody I want to play with. Jeff: We saw some good bands though, like Moral Crux in Washington. And Corduroy, they were just fine. They go back and forth between a fucked, noisy sound and then they pull a pop song out of their ass. They rolled their van at 90 MPH in Kansas, blew a tire, fishtailed, rolled over twice. None of them were hurt, they missed just one gig, and not a cut on them and all their equipment was intact! Amazing! **MRR: You remember what happened to 'Tallica. We could do a whole thing on vans. We should have a moment of silence for Cliff Burton, he was assassinated by J. Edgar Hoover cuz they were wearing the same clothes late at night. Ever consider covering a Dead Boys song?** Jerry: I prefer The Pagans, I think they wrote better songs. **MRR: And they might be closer to your musical....** Jerry: ...abilities. If we did a Dead Boys song, it would be a Stiv Bators song, a real poppy one. We've gotten so many reviews that say we're Dead Boy-esque, so we try to stay away from it. I don't see it. **MRR: Ever try to do any political songs.** Jerry: You have to be so smart. And I don't think I'm smart enough to integrate the two. Usually, you get watered down politics and watered down music. The Turks can pull it off, like on "Born Toulouse Lautrec." I think you can change people through music, but there's an odd, preachy side to it that makes me uncomfortable. Think for yourself, that's a big Gaunt theme. **MRR: Gender politics, being in a band with all guys....** Jerry: David Yow said it best: "If you're in a band with all guys, you're gay." But it would be hard to justify any kind of political stance with the absolutely rank, rank language that is spoken inside the confines of the van. Nothing is sacred. **MRR: Does Gretchen, who sells all your merchandise, travel with you guys all the time?** Jerry: She travels well. She likes to see the country. That's one of the things we've joked about. With Gretchen, Julianne and Bettina, we're building up our feminist resum . We just let the women call the shots and we just get up there and play. Jeff: It's true, how many times have I heard "Bettina says we have to do this"? **MRR: Have you written a love song?** Jerry: I've written a hate song. "Ignore" is a pretty good one. Actually, 'hate' is pretty strong; it's more like a 'I don't know where you're coming from' song.

I'm confused enough in life without someone else. Maybe when I'm older, but now I can't even keep my own life together. Actually, I have a pretty good time by myself and don't want anybody else fucking it up. **MRR: That's pretty honest. Are your parents behind you?** Jerry: My parents don't understand what the hell is going on. Jovan: I called my mom a couple of days ago and she said "I hope you get this out of your system." A classic. Jerry: It's just a phase. No, these guys are pretty committed. **MRR: When did the band form?** Jerry: End of '91. **MRR: You've had pretty good exposure and success in such a short amount of time. A lot of bands slog along for twice that amount of time without minimal...** Jeff: I feel guilty about it, cuz this is the first band I've been in. Jerry: I think a lot of the bands in Columbus that have been doing it for so long concentrated on getting the local crowd first. I say fuck the Columbus crowd, they suck. We started putting out singles to get people in other cities. **MRR: How did the single happen on Bag Of Hammers?** Jerry: I was living with the Turks at the time, and he just did one with them, and I was talking on the phone with him and he asked if I knew that band Gaunt. That's how that happened. But the repress of "Jim Motherfucker" on Get Hip, I pursued that one. I don't believe in that record collector stuff that's done on purpose. If you happened to have been in The Zeros and 15 years later people want your singles and they're worth a shitload of money, fine. But there's no reason to press 500 to dick people. Whatever happened to getting your music to people? No, it's "Make them think they want it." A lot of those limited things suck. It's lowly if you do it on purpose. I was getting letters from people: "I just bought the single in S.F. for $50." There's no reason. So we're doing a singles collection, but we're rerecording all of them, covering our tracks. Most of the Datapanik stuff is being repressed on Get Hip, on CD. **MRR: Any Ohio bands you like?** Jerry: There's a real good band out of Cleveland called Drill Kitty, and another called The Aggravators. I want to do a split single with them. **MRR: Do your fans send you mail?** Jerry: Yes, lots of it. **MRR: So then you have to answer it all or you look like a schook.** Jerry: A schook? Ha ha ha! ***Gaunt ended the interview with their usual careful optimism and tended to the patient fans who wanted to mingle. Best of luck to Gaunt in their international travels.***

Gaunt/ 2445 Indiana Ave/ Columbus, OH 43202

In Italy no one can hear you

SCREAM



My name's Jeremy Chunn and I live all the way over there in New Zealand. Last October I toured Italy with a band I used to play with in England in 1986-87 called The A-10. We played in Social centres which are like government acknowledged squats. The locals run them as rock clubs or ... centres or whatever they want to run them as - everything's pretty disorganized in Italy. Sitting here in the relative safety of New Zealand it's easy to lock out the horror of my first experience of playing punk rock in Italy. But sometimes, when I catch my guitar in a certain light, it hits me again. The paranoia. The ... The dread. The horror... the horror.

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ROMANO

MY NAME'S JEREMY CHUNN AND I LIVE ALL THE WAY OVER THERE IN NEW ZEALAND

LAST OCTOBER I TOURED ITALY WITH A BAND I USED

WE PLAYED IN SOCIAL CENTRES, WHICH ARE LIKE GOVERNMENT-ACKNOWLEDGED SQUATS. THE LOCALS RUN THEM AS ROCK CLUBS OR 'ART' CENTRES OR WHATEVER THEY WANT TO RUN THEM AS - EVERYTHING'S PRETTY DISORGANIZED IN ITALY. SITTING HERE IN THE RELATIVE SAFETY OF NEW ZEALAND IT'S EASY TO LOCK OUT THE HORROR OF MY FIRST EXPERIENCE OF PLAYING PUNK ROCK IN ITALY. BUT SOMETIMES, WHEN I CATCH MY GUITAR IN A CERTAIN LIGHT, IT HITS ME AGAIN. THE PARANOIA. THE APPREHENSION. THE DREAD. THE HORROR...THE **HORROR. . .**

It all started about a year ago when my old bass-playing buddy Romano sent me one of his scrawled broken-English letters from Capena, Roma, Italia. It went something like this... "We are touring. The band never stop. You must come. You are the only guitarist who can. You MUST come. We play Italy, France, Spain and maybe Greece. Romano."

Romano's letter hit me harder than it was intended. I was living in Sydney at the time, my world a boring turmoil of emotional strain. Things were getting out of hand. My job was turning my brain into a potato and my arse into a sack of lard. I must go. After all, I was yearning for some decent brain-frying coffee and a bit of a cultural mindfuck. Australia was turning me soft.

I packed two guitars and a pair of leather jeans. I figured the leather jeans would be a good idea because then I wouldn't have to wash them, being 'on the road' and all that shit. That was it. I'm outta here. Bye...

Fiumacino airport after a 26-hour flight. Bag gone. No clothes. Guitars OK. Tongan netball team get their lost baggage claim in before me. Official airport guy yells at me. I want to kill someone (or at least draw blood). Two hours later I'm out and smoking a cigarette with Lee the singer and Stephano the other guitarist. A cop has parked us in. We wait for the cop. He has a Beretta M92 9mm. I admire it - my gun fixation returns full force. They make Berettas in Italy.

The next four days are a haze of boredom, rehearsals, boredom, eating and boredom. Romano has recently uprooted a dope bush which means that we have to sit around on our arses all day and watch Romano smoke himself into a caricature of an Italian fury freak brother. The only difference is that, when it hits Romano, he goes ballistically hyperactive. He breaks things, tips things over, steps on stuff and walks around the place taking small, quick steps while he mutters to himself, sniffs constantly (he must get hay fever or something) and holds his hands in front of his face as if he were studying some peculiar device which needed to be fixed. That's why he breaks stuff - he never looks where he's going.

"Anyway, Jeremy," this is what he'd typically say to me, "What you must remember is this, first we drink tea and take some biscuits, then we wash, then we ring my fucking stupid brother and get him out here and we rehearse."

And so I ask him: "I eat muesli for breakfast. I don't eat biscuits. You got any muesli?"

And his reply is: "Uuurrgh. Fucking horrible anglo-saxon salty shitty breakfast kid. We don't have that crap in Italy." (always pronounced EE-tah-lee.)

It's only 10 o'clock in the morning and already I'm feeling very very tired of this situation. I keep having these urges to dash Romano's brains out against the wall. I know we'll start rehearsing about 7pm. The time between now and then will become a vortex. A black hole that sucks in the minutes and hours and turns them into months and years. There's no escaping it. We all must live through it...and there's NOTHING TO DO.

Outside the sun is blazing, the olive trees are shaping up for summer and the view across the valley towards the mountains in the east is spectacular. Inside it's dark and musty because Romano never opens the windows and Romano never opens the Romeo-&-Juliette ish shutters. And Romano can't be fucked going into Rome because he's been there before. "Why you want to go there," he'd say. "To see the fucking Colosseum," I'd say. "You saw it last time. We go tomorrow."

We *never* go tomorrow.

Then he puts on an Allman Brothers cassette and you know you want to die.

Fours days later we're off. Two quad boxes, two Marshall heads, four guitars, a drum kit, a bass rig, five guys and a bag of fresh sausages crammed into a Renault Express.

The scene is set clearly in my mind. I can see Pippo drop the sleeping pill into a freshly popped bottle of Peroni beer, a spliff in his mouth. The sun jumps off the tiny bubbles as the pill dissolves. Pippo drinks deeply. He relishes the moment. To him getting shitfaced is a statement of strength.

"Ha! Hey, fuckin' hell. Jeremy, you want some beer! Ha!"

To us it's...well, we just couldn't give a fuck.

He fades quickly and then sleeps for hours.

Stephano's driving because Lee and Romano can't drive, Pippo's licence has been cancelled by the cops and I'm too frightened to try anything different - like driving on the other side of the road. In fact, every time I go to Italy I'm shocked by my own plainness. I want to gesticulate like them and scream and shout an endless monologue of Italian but instead I sit silently and listen. Unfortunately not one single word makes sense. And even if I could join in I'm sure I would embarrass myself by proving to be a cultureless dork from New Zealand - a nation of people who don't exactly shine-so-bright in the personality stakes.

And so I'm totally at the mercy of Romano for interpretation. Fuck-all Italians speak English. In Italy no one can hear you scream...

We arrive at Torres Santa Sabini after a seven-hour drive and no one's got a clue where the gig is. This surprises me just a bit. It seems kind of fundamental to me that we should know where we're playing. I point that out to Romano. It's futile.

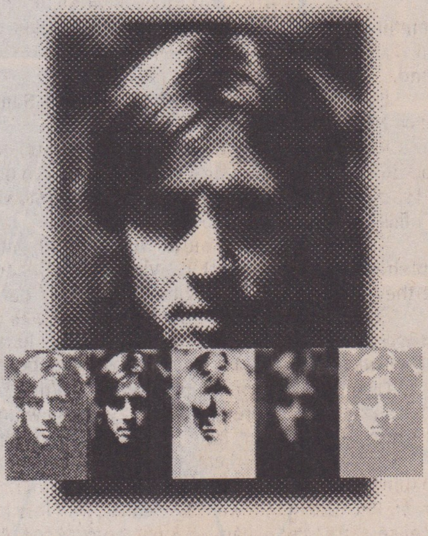
Seeing as the town is only the size of Romano's arse we eventually find the gig, get fed, are given a bottle of homemade red wine so big that it has two handles and are escorted to the gig at the Pinco 600 on foot.

Sadly, after all the hospitality and fuss, we play like shit.

With eyes closed Lee does a good job of endurance as the one PA speaker fills the entire town with one-and-a-half hours of nonstop squealing. Undaunted, Stephano and I battle our amps against one another as I try - in horror - to conceal glaring fuck-up after glaring fuck-up. On many of the songs I have no idea what I'm doing - I hadn't rehearsed enough and now the place was jumping to the most atonal abortion of noise I've ever witnessed, let alone played. What did they think? They fucking lapped it up, buddy. They loved it.

I can still see Lee turn towards me, his face a bowl of sweat, his mouth open in an old man's crazed grin, his body tensed and contorted. His look said: "What the fuck are we doing here?"

Regardless of our shiteful noise Romano insists we play way over time and even repeat songs. But Pippo's fading fast under the effect of three sleeping pills and a bucket of beer.



LEE photographer unknown

He slows. He falters. He falls asleep...

Everyone idolized Pippo. Even when they carried him outside, lay him down and watched him vomit they loved him. The guy has charisma, yeah, but I'd still love to pull his pants down and paddle his arse till it's red raw, just to teach him some manners.

I love Pippo. I hate Pippo. I love Pippo. I hate Pippo.

So, the next day, after coffee and biscuits, we set off to Velgie with Pippo's urine-soaked pants and a bag of rotting sausages stuffed under the passenger seat.

Romano found Pippo's sleeping pills and destroyed

TO PLAY WITH IN ENGLAND IN 1986-87 CALLED The A-10

them, Pippo pissed himself in the bar owner's bed and, in his own crazy hot-headed way, is sort of almost kind of ashamed of himself.

Fast forward to the next night's gig at a joint called Zoja.

This tiled concrete room is a Centro Sociale, a social centre, an acknowledged squat. The kids are very generous, curious ("Have you met Johnny Rotten?") and enthused by communism - from what I can tell - but their cooking ain't up to scratch so it's sweets and rolls for The A-10.

This gig is far better than last night's. At its peak I find myself bent over my guitar beating an horrendous lead out of it in a blind rage of hatred. This is my only release. If I can't communicate to these people using my larynx and mother tongue then I swear I'm gonna slice them from neck to groin with my volume. I think they understand - some insane kid just fell sprawling at my feet. I look up. They are losing their minds. They never get bands down this way, they have nothing, that's why this din is boiling the blood in their heads and sending them around the room like ping pong balls.

In that one instant I love them and I want to live here. All the discomfort and anxiety fades away. This is my drug of choice.

After blowing their heads right off their shoulders with a totally nuclear-powered set we eat and drink and sleep in a dusty bunker under the "dancefloor".

This is where the chain-smoking Stephano starts having problems - he's asthmatic. But rather than choosing to die in his sleep he retires to the Renault for a night of cold, broken rest. Romano tells me that he hates it when Stephano turns grey and stops breathing.

Sunday. Cutrofiano. Very deep south. I hear stories about mafia and what the local guys might do to you if they decide to take you up into the hills. And finally, after giving shit to Romano for three days and hassling him to hassle someone else to let us use their bathroom, the band have a shower.

Afterwards we make our first contact with a young woman. She's the local Centro Sociale's promoter's girlfriend and she's good looking. It's explained to me that the Southerners don't really take their girlfriends out much, hence the lack of women at the gigs so far.

Lee tries to charm her with his awkward Italian and primal-sexuality. I'm beginning to suspect that his vocal obsession with sex and pornography is a front that hides a fear of rejection. He's constantly telling me how open his relationship is with his girlfriend in Madrid, but at the same time he's absolutely paranoid that she'll screw someone while he's away.

He used to have a wife. They have a son. They've gone. He needs something. I hope he finds it. I fear he may become more bitter as he ages and, if so, we all face losing a very genuine, honest, funny and intelligent friend.

I don't want to think too hard about it. Sometimes I just want to punch his fucking head

After breaking Club Gaba Gaba's one toilet with a monumental road dump I go about piling all my gear neatly in one corner of the stage and sit close to it until we play. The hours pass slowly as the small ancient hall fills with the voluble locals.

I still can't understand a word and am hit by another wave of apprehension. Are they each carrying a switchblade with my name on it? Are they fascisto? Are they communisto? Am I paranoido?

That night, with the first real elevated stage under our feet, we cut a succinct set that and I'm not kidding here - turns the surly motherfuckers into one big slathering stinking beery whirlpool of chaos.

Over by the door the promoter's girlfriend is jiggling her slinky frame and watching carefully as Lee - wearing woman's stockings under his jeans - screams out from his scrapbook of sexual nightmares and divorce. The two of them have made a link that will never be consummated. Because of that he goes further, louder, more manic, harder. Because of that we play meaner, with less regard for rationalism. Because of that the Italians go even more insane. And so the circle turns in on itself. The promoter's girlfriend's tits have indirectly made this gig burn seven times as hot as the sun.

Some of the kids from Velgie are there. I want to talk to them, but I can't...

The next day what'sername hands us a bag of rolls she's made and we drive off. She left an impression on us, that's for sure. Lee chews through one of his porno mags and tries to tell us about it, but much is left unsaid.

I won't say anything about the gig in Napoli, it just stank too much. The Centro Sociale was called Tienanmen, which I though was really fucking corny, and the guys had driven me to a new level of fear as we navigated the carnage of traffic. Napoli is, apparently, an extremely violent city. How ironic, then, that it should happen to be the place where I tasted the ultimate pizza.

The next gig, way up north in Torino, where they make Fiats, stank too. All the locals were way too fucking sensitive and arty for our noise. It pissed me off because, after that gig, I realized I really only liked 20 percent of The A-10's songs.

That night we sleep in The El Paso's dirty flea-ridden attic. Pippo tells me that after the Rollins Band played here years ago they vowed never to play Italy's Centro Sociales again.

"Ha! Fuck them!" snorts Pippo, ever the diplomat.

I nod wearily.

The next day we drive south to Pisa. By now I've made up my mind that this is my last gig with the guys - I'm not going to bother with the 24-hour drive to Spain just to dance in the cacophony another four times. The French gigs have fallen through the cracks and the Greek gigs were only ever a figment of Romano's imagination. Stephano and Pippo are unmoved but Romano and Lee try hard to change my mind. I should have listened. I regret the decision deeply...

How sweet it was then to go out on a high note at the finest Centro Sociale I've ever seen (Pisa's Macchia Nera) in front of a crowd of genuinely unhinged people.

"GO HOME! GO HOME! GO HOME!" We're there. Lee's screaming some improvised outro baloney into the happy faces. He spots a ~lack guy standing alone and so close he could kiss him. "WHERE'S HOME?" he shrieks.

The backs of my legs are literally buckling under the volume from the Marshall quad box I've borrowed for the evening's concert performance. So much volume. Volume everywhere. I close my eyes to the volume. It sounds even better. I open them and the volume is still there.

Lord, if you're there, please don't ever take my hearing away - I love the volume too much.

As we play (even the songs I've grown to hate) I reflect on my relationship to the guys now that I'm on the verge of returning to the sterility and indifference of Sydney - a city I now regard as just a big town that exists in a cultural vacuum.

At that moment I can't imagine life without them, and they all stand like statues in my thoughts - much bigger than they are. Heroes.

Stephano: Dependable. A rock. The most likeable. (At that moment he falls on his back whilst destroying a particularly rapid lead break - and laughs.) But when will you die? I just hope you won't have to suffer pain.

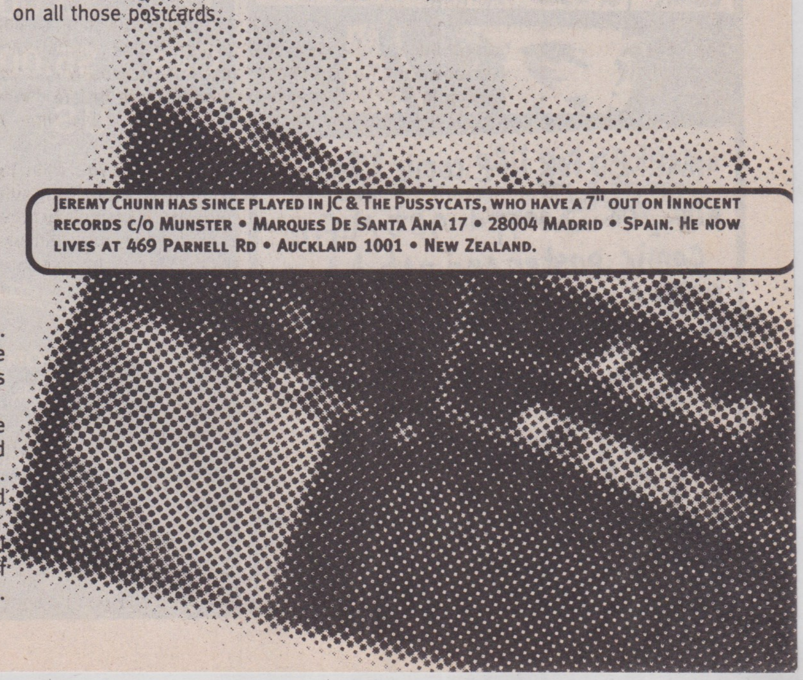
Pippo: Grabbing at the wholesale bargain bin of passion and ripping that golden stuff into tiny pieces. This man is consuming life at such a rate it defies physics. Shine on, Pippo, no one can come near you - you burn so very, very bright.

Lee: It's funny but, when you insult me, you inspire me.

Romano: Your pants are coming undone, your shoes have almost fallen off, your bass has dropped off your shoulder and it's way out of tune. We've all been sucked into your rock'n'roll fantasy and, yes, we enjoyed it. By the way, don't eat so much sugar - it makes you lose your mind.

Now it's Sunday morning and I have to finish the story here. As the other's sleep upstairs at the Macchia Nera I'm killing the dawn and morning hours walking a lonely groove into the cobbled streets of Pisa.

It's so silent I can hear the dust groan as it gets caught under my boots. This is the time for total introspection. I'm walking and walking and walking and reflecting on the last two weeks like crazy. I follow the river into town and eventually find the famous leaning tower. Believe me, folks, it really is a lot smaller in real life than it looks on all those postcards.



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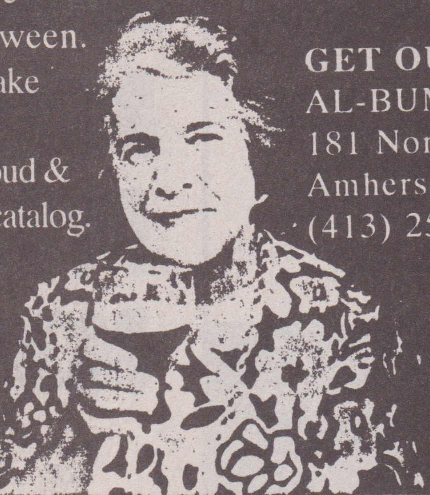

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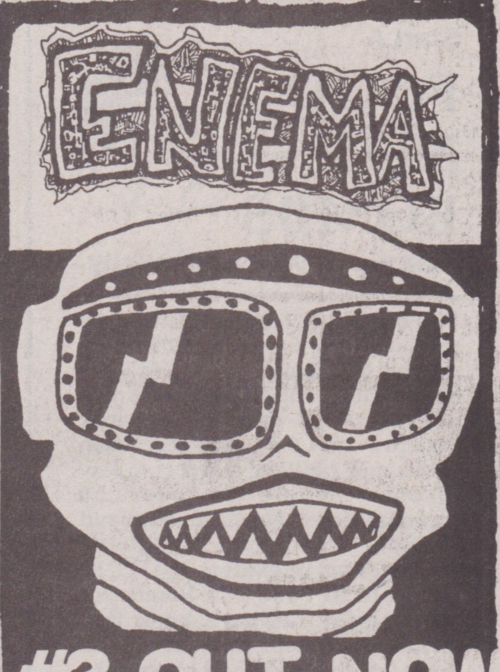

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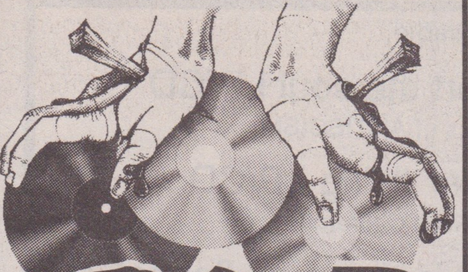

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HOW TO ADVERTISE

This is VERY important. I CANNOT emphasize the importance of advertising or promoting. What good is a show if no one comes to it? There are a lot of ways to go about advertising, and I suggest you take advantage of as many of them as possible. The best thing to do is to think of where you usually find out about shows yourself, and make sure those sources know all of the details of your show, well in advance. Make sure by the time you start doing these things you have all of the information, like what time the show is, what time the doors open (half hour before the show), how much it will be (which I'll talk about in a minute), what bands, what the order is, what the directions to the place are, and anything else you an think of.

- Word of mouth: This is perhaps the most important tool to promoting a show. Two weeks before the show, call every single person you know and tell them about the show. Or even people who you don't know that well but you think would be interested. Tell them to go. Ask if they're interested. Give them all the details. Then, a week to three days before the show, call them back. Sure this seems like a lot of time spent sitting in front of the phone, but it is really worth it. Remember, each person also tells their friends, so this is usually very effective.
- Newspapers and other listings: Call every newspaper or listing (like THE LIST in the bay area) and make sure they know. Pick up a copy of each of your town's (and any neighboring town's), free newspapers or "alternative press" papers, and there should be a number or an address for you to call or write to get a listing. You should do this as far in advance as you can because newspapers often have weird deadlines. And remember to try your regular paper too. All of these papers usually have a listing that they won't charge you to be included in. If you push hard enough, like calling and asking for the music columnist, you may even get a write up on what you are doing.
- Flyers: The next most important thing than word of mouth. Make up a flyer. It has to have all the details, and it has to be readable. Try to make it eye catching or put a neat picture on it. Try for original art if you can and avoid cutting and pasting things from magazines, as these flyers are often messy and not likely to catch someone's eye. Also, a good thing is to make flyers a half or quarter page size. Not only does this reduce the amount of paper you use, they are easier to hand out or to send to people. Plus they cost less to copy. Also keep in mind that sometimes flyers aren't noticed because they catch someone's eye, but because there are so many of them -- everywhere.

Once you get the flyer made, mail and give away a couple to everyone you know who would possibly go to the show. This is basically a follow up to the phone calls you made and also reaches people whose phone numbers you do not have. Then, take flyers to every record store in town, even if they only have two punk records and are in a mall. Put one up in the window, and ask if you can leave a little pile of small ones on the counter. Then, take the rest of the flyers and plaster your town. Good places: hang out streets, streets near colleges, coffee shops, "hip" restaurants, skate parks, anywhere you can think of. MAKE SURE to get all of the colleges and high schools in your area, that is very important. A good thing is to paste (wheat paste is good, just look at the hardware stores) or tape (masking or duct tape works) or staple (a regular stapler opened up works just as well most of the time as a staple gun, though a gun is certainly easier) them on light poles and boxes, walls, fences, etc. A lot of cities, like Seattle, have anti-postering laws, and the best way to find this out is to just look for other flyers, and put yours next to theirs.

A good time to do this is a week or week an a half before a show. But, go back a week or three days before the show and do it all over again. A lot of times flyers will get covered up (in Columbus, this happens in a matter of days (well, hours)) or thrown out, and often people need a reminder. And keep in mind that it is a little rude to cover up someone else's flyers if their event hasn't taken place. I mean, you wouldn't want your flyers covered up, would you? Well, if it's some shitty corporate band I wouldn't have a problem, but that's up to you.

Another tactic, though it has good and bad sides, is handing out flyers. You can do this at big hang out places (like coffee houses) or at other shows. Sometimes though, it is considered rude (usually by the management) to hand out flyers at another person's show. I disagree with this because if it's another independent show like yours, you probably aren't taking business away from them, because you wouldn't schedule a show opposite them. But if it's a big club, I really don't care if I take their business. They might, however, get pissed that you are doing this, and have you thrown out. Or they could be nice and just ask you to stop. You can solve this by handing things out after the show instead of before. This is true of the Nautica in Cleveland. The downside of all this is that a lot of people just through flyers like this away, and you're bound to find a lot of them on the ground outside.

- College Radio: This is a really good thing. What you do is you call up all the college radio stations (you can call the request line, and they'll tell you if you have to call a different number), and you can get their numbers by calling the college, looking in the phone book, or calling information. Just ask whomever to list you on their upcoming show list that they read on the air. I've also had some people ask if they can have free tickets for their DJ's in trade for promotion, or ask you if they can do a "free ticket" give a way on one of the shows. The way that works is they'll have a contest or call in, and someone will win tickets. Then the radio station will call you and tell you what name to put on the guest list and you let the person in free. It is totally up to you if you want to do that or not. You can also try your local corporate station, especially if they have a local show. They dig punk. Sure.
- Electronic mail: If you have any access to email, take full advantage of it, even if you have to go through a friend. What you need to do is get the word out on all the local bbs's. You can also start a little mailing list of shows, though you may want to just send a general message to the punk list or straightedge list. This will let any people from your area who

are on the lists, or those who are traveling to your area, know about your show. Here are some addresses to send messages to: punk list (punk-list@cs.tut.fi); straightedge list (sxex@sun.soe.clarkson.edu); available lists: Bay area (the-list-request@violet.berkeley.edu); Chicago area (lclayton@uhuru.uchicago.edu); Atlanta area (ofross@vader.cc.emory); and occasionally I do a Midwest show list, available from me at (aa704@po.cwru.edu)

HOW TO FINANCE THIS WHOLE THING

This is, of course, the tricky part. The way I always do it is by fronting the money out of my own pocket and hoping to get it back later. This occasionally backfires, but I haven't found another way to do it. I mean, if you have the money to cover expenses ahead of time, it won't really matter if the turnout at the show is really bad, because the only person who is losing money is yourself, and you won't have bands that are mad at you for not getting what you said you'd give them.

If you don't have the money yourself, which is probably the case because the only reason I have any is that I hoard my money and never spend it (and I realize everyone else isn't like this), there are a couple things you can do. First, you can beg all your friends and family to loan you money, enough to cover the costs. Then you have to beg everyone you can to put off payment until after the show. Undoubtedly, you will have to pay the sound system before the show and you may have to pay the room fee before the show. You also can try to scam copies and supplies, that should help a little.

You can also do things that I've never done, like look for sponsors. Basically what you do is go to a store that your friends own or all the local cool stores and ask them to give you money. Essentially, you tell them that you will give them advertising for money. You can do things like put their name on your flyers and also announce that they're cool at the show, or allow them to come to the show themselves and talk about their business or organization. But you have to pick a cool company because not many are willing to do this, and you don't want to give your support to or advertise for a business you don't like or don't agree with.

However, I still think the best way to finance a show is to front all of the money. I realize that a lot of people put all of their money toward things like rent and food and may not have enough (probably around $200 for sound and the room) available. Besides getting sponsors and borrowing money, you can do some other stuff, though most of it involves selling. You have to be creative here, but you can always fall back on the old standards, like garage sales. These are great. Get everyone you know to donate stuff and pick a Saturday and a Sunday and do it. You can make cookies and sell them at a show for ten cents each. Or mow lawns in the summer. Or clean out your neighbor's attic. You get the idea.

HOW MUCH TO CHARGE AT THE DOOR

When setting the door price, there are a lot of things you have to keep in mind. First, all of your expenses, plus how much the bands want to get paid (or you want to pay them). Also, how popular the bands are, the number of people you think will come, and how much they will want to pay. As a rule, at most, don't charge more than the number of bands plus a dollar. That gives money to you and to the bands. Five dollar shows are good. Four dollar shows are better, and three dollar shows are great, they draw a lot of people just because they're cheap and a lot of people don't mind being disappointed if they only spent two or three dollars. The bottom line is, keep the door price as low as possible.

If you're worried about breaking even, set it high, make it five dollars. It is not necessarily true that you will get more people, because the people who are going to come will probably come if it's $5 or if it's $4. Just remember what you yourself would pay for the show, and keep that in mind.

As a side note, we've also done things like charge $5 cash or $4 plus a canned food item. This is cool and gives you a bunch of stuff to donate to the local food bank or soup kitchen. It can also remind people that shows aren't just about music.

WHAT TO DO NEXT

Once you have everything decided, you should do a couple of things. Like call the place back and confirm. Call all of the bands and confirm. Call all of the bands and tell them what their time slot is and when they should get there. You don't really have to have sound checks, you just play a little with the levels before their set. You should tell the bands to get there and unload their stuff before the doors open, so there's no confusion about a band being really late. Other than that, you can just sit and worry about how the show is going to go.

What do you do if a band cancels?

When you put on a show without a contract, you run the risk that a band may cancel. I would rather take this risk then work with contracts like the clubs do, because I prefer to trust people's word on these things, and most other promoters (that's what you are) who work on shows this size never bother with them.

However, bands do cancel, and usually at the last possible moment. No matter how good their reasons are, you are still screwed and you will most likely be upset about it. Most bands do have a good reason, like the singer coming down with a case of laryngitis or other sickness (not to mention any names, Joe), and you can't help but sympathize

and tell them not to worry about it. But what do you do?

If you have enough time, call every band you know and see if you can get them to play at the last minute. Just tell them the situation and ask if they can help you out. If you can't find anyone, which may happen with such short notice, there is not much you can do, but there are some things you SHOULD do to avoid making anyone angry with you.

If there are still two or three bands, don't cancel the show. Just charge less at the door, but make sure people know, before they pay, that one of the bands won't be playing. This can be easily accomplished by putting a sign up at the entrance to the space or right next to the door person. Make sure it says. who canceled, why (putting something like "because of illness" works), and who is playing in their place, if anyone. You want to say why on the sign so people aren't asking you a million questions about it all night long.

If you're not sure whether to cancel the show or not, call all of the other bands. Tell them the situation, and ask them what they want to do. Take their advice, and in a worse case scenario, cancel the entire show.

Canceling is hard, because you will invariably lose money. You will probably lose the money you paid for the room, plus the deposit on the PA if there was one, and the money you spent on flyers and such. Considering that you will lose that money, it may be just as worth it to go ahead with the show, because you might make just enough to cover what you put into it, and people might come anyway, particularly if it's not the "headlining" band that canceled.

Once you do decide to cancel, the only things you can do, unless you have more than a week notice, is put a sign on the place's entrance so people know when they get there, and call up the people who told you they were planning on coming. That will save them the trip. That is, as I said, a worst case scenario, and especially if most of your bands are local, it's not very likely that something like this would happen.

THE DAY OF THE SHOW

The day of the show arrives and you are very nervous. It's very overwhelming and you have flashbacks to the day you started planning it all: what do you do first? You just need to remember to do one thing at a time and everything will run smoothly.

First, you need to have people to help you, and this is probably your friends or anyone you can get who is interested. You need to decide how many people you will need. Keep in mind that you'll probably be busy running around making sure everything is okay, and you won't have time to do just one job, like take money at the door. You will need someone to run sound, one or two people to run the door, and one person to stand by each entrance to the room (besides the front where the money is being taken) to make sure that no one is sneaking in.

What to do.

The first thing you have to do on the day of the show is pick up the PA and get to the place of the show at least an hour before the doors open (which should be half an hour to an hour before the bands play). You can get there earlier if you want to or if you are nervous. Then things that come first are setting up the room (clearing away all the chairs and tables if there are any, making sure to leave a few for people to sit on and a few tables for the bands to sell their stuff), setting up the PA, and welcoming the bands. Welcoming the bands is important, especially if you've never met anyone from the band in person. As each band arrives, make sure you talk to them and see if they have any problems, remind them of what time (approximately) they will be going on, and tell them where to put their stuff (somewhere near the stage / band area that is relatively away from the audience area -- you don't want things damaged).

Also, if the room is in a building or hard to get to, make sure you hang signs EVERYWHERE so people won't get lost. Hang a sign at the door saying how much it is and what the band order is. Also put up No Smoking signs if people are supposed to smoke outside, and a sign that tells people where the bathrooms are so the door person isn't answering questions all night. Hang signs for everything, they usually help. Just make sure that they are readable and can be seen from a little distance.

Have the first band's equipment set up on stage and ready by the time the doors open. Also have one or two people at the door -- one to take money and one to stamp a person's hand. They will need a table, some money to make change with, something to put the money in, and a hand stamp. The stamp should be something that isn't easily duplicated and isn't symmetrical. A lot of people use stamps that have words on them. You can get them anywhere, like FIRST CLASS ones at the office supply store for $3. You do this because some kids will try to sneak in by licking or wetting someone else's hand stamp and pressing their hand over it (you'll be able to tell if they do this, because the word will read backwards). You also want to avoid using a marker, because that can easily be duplicated. Besides, stamps are cool, and markers are cheap and silly.

Then, start the show on time. If you wait, people will know that you don't start on time and for the next show they'll come even later. Even if there are only five people there, do the show anyway. Sure it's frustrating that no one comes, but there's not much you can do about it. Then hope the show runs well. Make sure each band introduces itself on stage so people know who they're listening to. You can also go introduce yourself and say that you are trying to do cool all ages shows and people should talk to you if they want to help, or you can have a mailing list for people who want announcements about your upcoming shows if you are planning to do any. Other than that, just wait until the show is over.

After the show, make sure you stay around and clean up. Leave the space as clean as when you got there, or cleaner. Help all the bands move out, and make sure you load the sound system into your, or someone's car, and return it to the store on time. Also, make sure you are out of the room by the time your limit is up. That is very important.

** Make sure that the friends you ask to help are friends that you can TRUST. Not to say that you don't have nice friends, but you really need dependable help. For instance, you have to make sure that the person at the door doesn't let their friends (or anyone else) in for free, that's why putting a second person there is good -- less temptation.

** Some things you should bring to the show just in case you need them: a flashlight, extension cords / power strip, blank paper, markers, masking or duct tape, money for change at the door, ear plugs, and jugs of water or at least bring cups, for the bands and for yourself. And don't forget to eat before the show because you're going to get hungry at a

time when you can't leave.

HOW MUCH TO PAY EVERYONE ONCE ITS OVER

Remember to try and keep the band cost low for your first show. This means asking local bands to play for free and out of town bands to play for gas money, and ask them how much gas money they will want in advance. On the night of the show, keep all your expenses written down or at least clear in your mind, because when people start asking you for money you don't won't want to forget anything.

All right. If you make enough money to pay yourself back for expenses, great. Put it aside. Then look at how much is left over. Pay the bands what you promised them. Do you have more left over? If you want, keep it so you can charge less for the next show, or not worry so much about breaking even. Or spend it on yourself. You worked hard (even harder than the bands?) and you deserve it. Money is good, and you can buy 7"s of new bands so you know who to bring to your town next time. I'm also very in favor of giving all the money to the bands (you are giving something back to them), so if you don't want to keep it, either split it up evenly or get a member of each of the bands together and tell them how much you made, and ask them how much they want. Usually they'll be pretty cool about it.

WHAT TO DO DIFFERENTLY IF YOU'RE DOING A BENEFIT

Benefits are good because they raise money for a good cause and you get to have fun in the mean time. There are a few tiny things that this changes though. After you decide what organization you want to support, after you have contacted them if they are not a group you are an integral part of (assuming you are doing this out of the kindness of your heart for an AIDS organization or some such thing), you basically go about it the same way as a normal show.

On one hand, it may be easier (or even more difficult) to get bands, and to get them to play for free. When you approach them, tell them it is a benefit right away, and tell them that you'd like all of the money to go to the organization, despite the fact that you want to support bands. Many bands are willing to give their time and effort to support a cause they believe in, so this is not so hard to do.

The other thing that may be easier is getting a place. Some places will give you a break on cost if it is a benefit (or if a non profit organization is involved), and some will be more likely to work with you. Churches, for example, will be more likely to put up with freaky looking kids if they know that you are supporting the rape crisis center or the local food bank (or even the church's own charity organization). If you tell them it's a benefit for your own record label, well, I don't think that's going to work as well.

The last thing to keep in mind is advertising. Some people (like me) will go see a show that is a benefit regardless of whether I like or have ever heard of the bands, just because I want to support the organization you are supporting. So the key is not to downplay the benefit part of it on your flyers.

Benefits are good because they give the music a reason, and they are a way for different facets of a community to help each other out. Don't rule one out just because you don't want to deal with it, if you can do a show, you can do a benefit.

OTHER TIPS:

The best way to get your way is to be nice. If you make people like you, they are going to be more willing to work with you and stick their neck out for you -- or cut you some slack. Just make an extra effort to accommodate bands and owners and sound people. A lot of good things that happen to me and for me are through "contacts" I've made everywhere. And that usually means that someone remembered that when they worked with me I was nice, and they're willing to do me a favor once in a while.

Get your friends to help. Yeah, you can do a lot of it by yourself but it's more nerve racking and not as much as fun. Give them incentive and tell them they can get in free, or give them a meal.

If there people doing shows in your city, don't step on their territory. If you know there's a group of kids who put on shows at Apollo's, go to them before you go to Apollo's to set up a show. Some club owners get annoyed when they are hassled by a lot of people, and the kids may be able to either do it easier or help you out. This may not be possible (you don't get along with them), but it's good to try it out first and try not to create negative feelings where you live.

So you did one show and decided it was fun. Now you want to do another, or maybe many others. Here are some other things you should consider.

- getting more people involved
- lowering the door price
- establishing a regular way to find out about shows, a phone number or a dependable listing
- getting even smaller bands. Or establishing yourself and getting bigger bands.
- sell stuff. Ear plugs are 15¢ each when you buy 200 of them. Pop (soda), chips, cookies, whatever.

Well, you get the idea. It's important though, to learn from your mistakes. Get everyone who worked on the last one to get together and talk about what worked, what went wrong, and what you can and should do differently.

WHERE TO GET MORE INFORMATION

Nothing beats going up and asking people how they do what they do. That's the most direct way of finding something out. But, don't go up to someone and say, "How do you put on shows here?" Ask specific questions, or ask them if you can help with the next show.

If you do have more questions, you can always write to me, because I know I must have forgotten something. You can also write to Positive Force DC and ask for their booklet on how to do benefits and other information on DIY things (including something about putting out records) that is called YOU CAN DO IT. It is less specific but you may find it interesting. I don't know if they still have it, but you can write to them at Positive Force DC: 3510 N 8th St, Arlington, VA 22201.

Here are some other addresses for people who put on shows, and if you live in their city or are interested in how someone besides me puts on a show, don't be nervous about contacting them or asking questions: Art Fridrich • 777 Xenia Rd #5, Yellow Springs, OH 45387 • 513.767.PLAY; Arawak City Autonomous Collective • POB 10178 Columbus OH 43201; Jamie Rejkt • POB 1982, Roanoke VA 24008 • 703.890.4153; Chris • Brilliancy Prize Productions • 1732 Coventry Rd #6, Cleveland Heights OH 44118 • 216.932.3922; Lee Pugsley • 2868 Westmoor, Rocky River OH 44116 • 216.333.1203; Nathan Peterson • 6607 Sunset Blvd, LA, CA 90028; Nate Tassler • POB 1708 Providence, RI 02912 • 401.863.6747; Pete Menchetti • 516 Ryland St, Reno NV 89507 • 702.324.3889; Steve Wade • POB 3400, Columbus, OH 43210; Also, Shawn Scallen is a DIY promoter in Ottawa, and also compiles a list of other promoters across Canada and the US. You can reach him at: 235 Plymouth St, Ottawa, ON K1S 3E4 Canada • 613.234.PUNX • an914@Freenet.Carleton.CA.

I did not write this alone. A lot of people helped along the way by directly contributing information or answering my questions, proofreading, or editing. Many of them helped indirectly by talking to me or just telling me stuff about doing shows, by supporting the things I've done, or by putting on a show that I went to and learned from. So thanks, and keep up the hard work, we need more people like you. Arawak City Autonomous Collective - OH; Art Fridrich - OH; Bob Conrad - NV; Brad Watson - OH; Brooklyn YMCA kids - OH; Cartwheel Collective - OH; Dave Grenier - AZ; Frank San Miguel-TX; Jamie Rejkt - VA; Jason Kraley - OH; Julian Dangerfox - NY; the Kent punks - OH; Lee Pugsley - OH; Matt Fish - OH; Mom and Dad - OH; Pete Menchetti - NV; Positive Force DC; Rob Scott - OH; the Santa Cruz music collective - CA; Tim Yohannan - CA; Tom Dead Beat Records - OH; Tony Atoms - IL; Walter Leak- OH.

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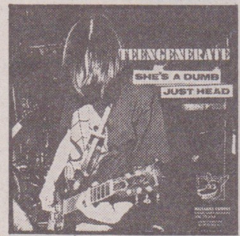

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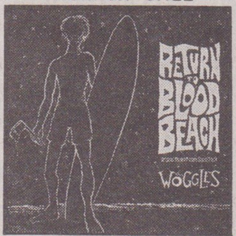

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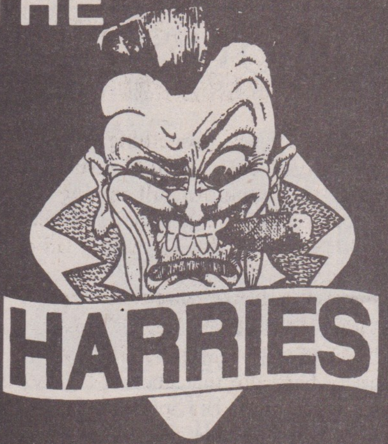

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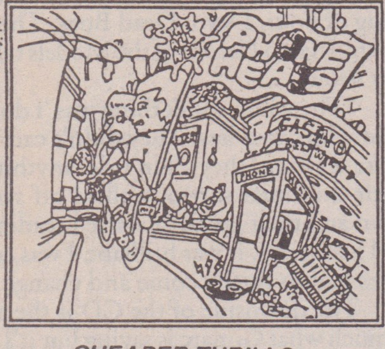

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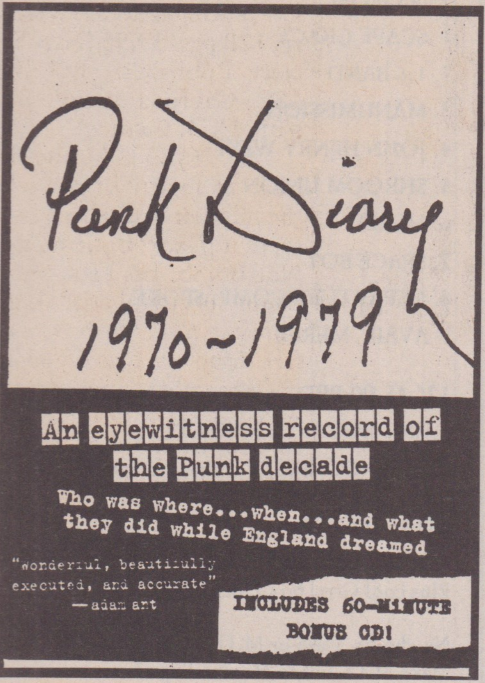
BOOK REVIEWS

Reviews by: Martin Sprouse, Chris Hall, Harald Hartmann



Punk Diary 1970-1979, **George Gimarc, 264 pgs, $19.95 (St. Martin Press)**

One night I conned Tim Yohannan into a local bookstore. I'm not sure how I was able to do it, maybe I bought dinner and he felt guilty? As most people can imagine, Tim was a bit nervous in the store. He was out of place and didn't know what to do with himself. Seeing potential trouble, I guided him to the underground section of the store. He stared aimlessly at the books as if they were in another language. It surprised me when he leaned towards the shelf to pick one up. The book that caught his attention was *Punk Diary.* At the time I didn't think anything of it but after looking around the store for half hour I was shocked to find Tim still thumbing through the book. Only now he was comfortably sitting in a little blue plastic chair in the Children's section. Besides *Catch 22*, I've never seen Tim look at a book, let alone read it. Damn, this was a special night. He didn't even take cigarette brakes. I offered to review the book for *MRR* knowing first hand it already had the dictator's approval.

Punk Diary is a reference book. Old school disc jockey George Gimarc documented the first decade of punk in diary format, on a day-by-day basis. The entries are short but concise paragraphs detailing record releases, latest band line ups and break ups, press coverage, lyrics, quotes and countless anecdotes.

In the entry dated Friday, July 22, 1977, Gimarc writes in depth descriptions of new releases by Squeeze, the Stranglers, the Drones. He explains how the Adverts signed to Anchor Records for their first single and why Elvis Costello couldn't get *My Aim is True* released until now. He tells the story of the Lasers changed their name to Tubeway Army with the members taking up sci-fi names like Valerium and Rael. At the bottom there's an extensive show listing including who and where. On this day there shows with the Saints, Stinky Toys, X-Ray Spex, Buzzcocks and The Fall.

I found the behind the scenes anecdotes to be the most entertaining. Gimarc included a lot of good stories which have never before seen the pages of a book. He excerpted several letters from Morrissey (then known as Steve Morrissey) to the English music press letting to world know what he thought of a particular band. On Wednesday, July 21, 1976 after the Ramones UK debut, Morrissey declared the band to be "degenerate no-talents" that should be "filed and forgotten." After the Cramps played Manchester in June of '79, Morrissey described them as "...the most beautiful, yes beautiful group I have ever seen."

The majority of material focuses on the UK punk scene and its early variations. Relatively unknown bands get as much space as well known ones. For the most part the UK coverage is thourogh but the book falls short when it comes to the US scene where unknown bands get very little, if any, credit. The book includes an extensive index of bands, people and events. Although not complete, I give Gimarc credit for encouraging people to write him with corrections and additions.

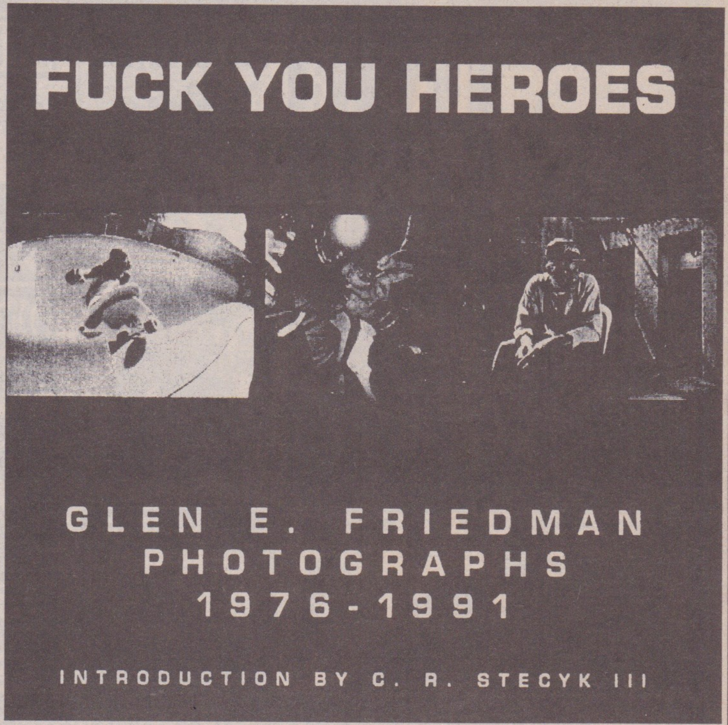
Punk Diary isn't the type of book you sit down to read cover to cover. Another reviewer compared reading it to thumbing through a friend's high school yearbook. You flip through the pages, in no particular order, read a few entries then indiscriminately flip to a new date.

The book comes with a 60 minute CD where Gimarc narrates in between band interviews he's done. He includes "Back in the day... " conversations with members of the Skids, Ramones, Gang of Four, Devo, Dead Boys, The Damned, Nick Lowe and others. Marco Pirroni of the Models talked about an early Subway Sect show.

"The whole punk thing was 'I don't care!' and they were the band who cared less. They didn't care at all. When their guitarist broke a string, they didn't do anything. They just stood there. Their drummer sort of walked off stage. Their bass player laid down and their guitarist started reading the paper. This went on for 15 minutes. It was brilliant. I was laughing my head off. Mick Jones had to finally come and change their strings."

The downside of the CD is the author's narration. It's not so much what Gimarc is saying but it's how he's saying it. There's no doubt Gimarc is sincere and knows what he's talking about, but his overly friendly radio voice makes it sound like Casey Kasem is explaining the history of punk.

I can see this being a perfect bookshelf companion to Jon Savage's *England's Dreaming.* Both books are honest and impressive. Although not as inspiring or entertaining as *England's Dreaming*, Gimarc's *Punk Diary* does a good job at tackling an impossible task. Hopefully a second edition will contain the crucial missing pieces. (MS)



Fuck You Heroes, **Glen E. Friedman, Introduction by C.R. Stecyk III, 136 pgs, $29.95, (Burning Flags Press)**

Damn, I hate writing. I can sit in front of a computer for

hours before I even type a single word. It seems funny that the only writing I find myself doing these days is the occasional book review for *Maximum.* I know if I didn't do it, countless other people would and probably do it better. But I put myself through hours of self-inflicted, incompetent pain just so a book I like gets represented the way I think it should. Along with my writing, the other problem I'm having with this particular review is putting down the book long enough to even stare at the computer screen.

Glen E. Friedman has never been an outsider of what he photographs. *Fuck You Heroes* is perfect proof. Anyone involved with skateboarding, hardcore or rap instinctively knows Glen's photos to be true representation. He knows the people he's working with, what they're about and what they're out for. Anyone not familiar with the book's subjects will gain the same knowledge with their first glance.

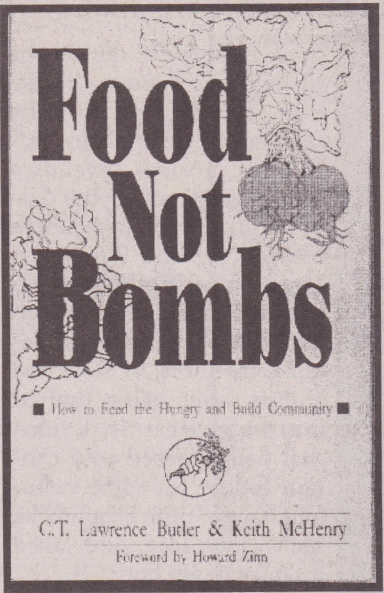
Fuck You Heroes is broken down chronically to the three main passions in Glen's life. The book starts with the early Southern California skateboarding scene. Naturally, Glen was tight with the DogTown crew, Tony Alva, Jay Adams, Stacy Peralta, Jay Smith, Shogo Kubo and Marty Grimes. They were skateboarding's troublemakers who were out to keep it real. They didn't think twice about skating an illegal pool or running from the cops. Armed with their 'search, skate and destroy' attitude their entire style of skating contrasted to the industry standards, plus the crew always pulled off trick shit that left others looking stupid. Glen captured some of the most memorable shots from this era. The one of Tony Alva doing a frontside air at the Dogbowl is a classic example.

By 1980, punk and hardcore were the soundtrack for any decent skater. Along with most of the DogTown crew, Glen became immersed in the hardest and purest elements of the scene. The Germs, Black Flag, Circle Jerks, Bad Brains, Dead Kennedys, DOA and Minor Threat. In late 1982 Glen published the photozine *My Rule,* an amazing collection of photos of the most important bands of the time. Some of those photos made it into *Fuck You Heroes* but only the ones that personally meant something to Glen. Any of the photos in the book from 1982, be it the Bad Brains, Minor Threat or Black Flag, give hardcore a timeless justice.

In the mid 80's the second generation of rap was moving fast. For a lot of people involved with punk, listening to rap was natural. For Glen, completely involving himself with this scene was natural. He became one of the first photographers to capture rap artists how they really are, even with most of the pictures involving no action. Run DMC standing next to the Hollis Avenue sign. LL Cool J sitting in Madison Square park. Then there's Public Enemy's first album cover. From there Glen worked with the Beastie Boys, Ice T, KRS-One, Eric B. & Rakim and Ice Cube.

The book's construction is beautiful. The majority of photos are in color, with the black and white shots being equally impressive. In the back, Glen put together an annotated index. It includes a black and white reproduction of each photo accompanied by story behind it and/or lyrics from each group's better songs. I don't think it's luck that nothing here is out of context.

Throughout *Fuck You Heroes* you can see how Glen's photos are the perfect companion to the music or youth culture he's a part of. You can see that his attraction is people who don't take shit and have no problem doing things their own way. It's not a prefabricated mindset—to Glen and the people in the book—it's just common sense. *Fuck You Heroes* is pure Glen E. Friedman. Not because he took the photos but because the photos in this 11x11 book capture his take on the world. A must. (MS)



***Food Not Bombs*, C. T. Lawrence and Keith McHenry. 128 pgs. $9.95 (New Society Publishers, PO Box 189, Gabriola Island, BC, V0R 1XO, Canada)**

If you judge the viability of an activist group by the number of establishment types it pisses off, then Food Not Bombs has been pretty damn successful. For doing nothing more than serving free food to street people, FNB members have been arrested *en masse* in cities across the country. Since 1988, there have been over 725 arrests of FNB members in San Francisco alone (so much for this city being the last safe haven for bleeding-heart liberals). The mere mention of FNB's name is like poison to the thousands of good, upstanding establishment types who wish they could just shove the homeless in a closet someplace and lose the key.

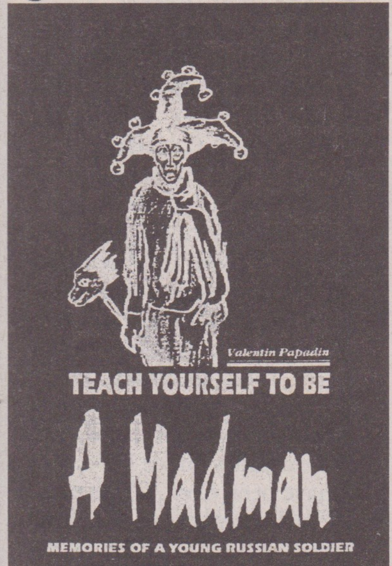
Food Not Bombs the book is a concise primer delineating the ethics, strategies and philosophy of Food Not Bombs the group. It also includes instructions on how to form your own chapter of FNB and a brief cookbook that tells you how to cook cheap vegetarian meals for yourself and a hundred of your closest homeless friends.

The best thing about *Food Not Bombs* is not how it relates to FNB itself, but its value as a guide to organizing in general. Most of the things that Butler and McHenry suggest are simple, common-sense tactics that nevertheless have great potential in creating an effective, low-cost activist group with solid grassroots connections. Butler and McHenry cover everything from putting on street theatre to fund raising to jail solidarity (a subject likely of particular interest to FNB members).

Butler and McHenry have one brief but solid section devoted to tips for dealing with the law. Knowing the law and how to use it is essential for anyone involved in organzing 'coz (as anyone with punked-out hair or weird piercings can tell you) the cops ain't always exactly honest in enforcing it. Butler and McHenry aren't exactly enthusiastic about the necessity of getting the proper permits (which have been the main excuse for harassment of FNB in San Francisco), because as they point out, "From the government's point of view, a permit is something it can take away anytime it wants." They do lay out some good tips for how to handle the confrontations with the cops and your subsequent arrest through nonviolent resistance. My one complaint would be that they use the semi-New Agey term "empowering" a few too many times. It's particularly annoying when they're describing the pain compliance holds that the cops are going to put on you when you "go limp" in order to resist arrest. Their assertion that "it can be very empowering to retain control over your own body" sounds a bit like an attempt to dismiss the fact that the cops are going to be trying to pull your arms out of their sockets. Nitpicking aside though, this is a great primer for anyone interested in any kind of activism, as well a good case study of a successful contemporary grassroots movement. (CH)

***Teach Yourself to Be a Madman*, Valentin Papadin, 98 pgs (Burning Bush Publishing, 283 Sherwood Rd., Willits, CA 95490. Tel: 707-459-2323)**

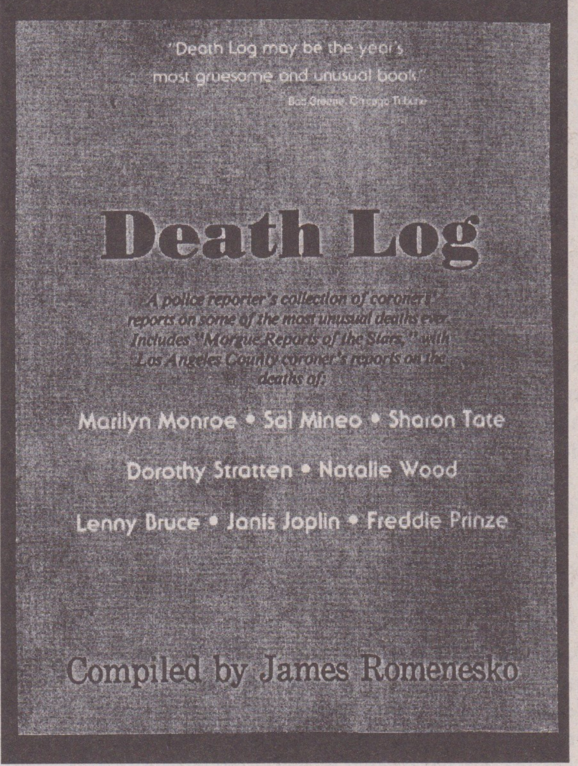
BOOK REVIEWS



The typical smart-ass punk response to the title of this book is, of course, "Fuck, man, I don't need to learn *that.* I got it down to an art." But the normal psychoses caused by spending your daily life in the urban hellhole created by the American Dream have nothing to do with this book. *Teach Yourself to Be a Madman* is a detailed memoir of how the author, after being drafted into the Soviet army, decided that being turned into cannon fodder for some nebulous "cause" didn't sound like such a hot idea, and faked insanity to get out.

This sounds like a familiar scenario, right? We all grew up watching Klinger trying to get out of Korea through various transvestite schemes. And we all laughed. Even though Papadin tells his story with a sort of wry, self-deprecating humor, the events in *Teach Yourself...* are much more grim and frightening than the ones in sitcom-land. The game which Papadin played in order to secure his release from the army was an extremely dangerous one, both mentally and physically. After publicly displaying his "madness," Papadin tells how he was locked in the insane asylum with genuine lunatics, including several who were prone to brutal forms of violence. Between drug injections, beatings, and the strain of trying to simulate paranoid delusions, Papadin's act came dangerously close to becoming real. Towards the end of his incarceration, he says, "...thanks to the inmates of Ward #2, I didn't have to pretend to have slurred speech and heavy duty gloominess. They were real. ...I was sick and tired of my sensitive body. It seemed to be so wonderful, liberating, to escape from the physical form, to dump it like a prickly ugly sweater. ...This desire, premature at my age, was bringing me closer and closer to the idea of suicide." (69) One of the few things that Papadin considered living for, apparently, was sex. At the time of his narrative, Papadin was still a virgin (despite his best efforts to the contrary), and he found the idea of going to his grave without ever sleeping with a woman simply appalling. As he says, "I couldn't possibly die and leave some stranger's hands in charge of Luba's [Papadin's finance] breasts. No way." (69) Papadin's thoughts about his girlfriend and the non-martial world that he was trying so hard to return to illustrate his youth and innocence very effectively, and lend the narrative a poignancy that brings the reader that much closer to Papadin's dilemma.

Carrying on a long-established tradition of Russian literature, Papadin does inject a certain amount of heavy-handed melodrama into *Teach Yourself to Be a Madman.* Most of the stuff that directly pertains to Papadin's efforts at madness and the genuine institutionalized insanity of the military is pretty solid. Where he consistently tends to fall into treacly sentiment is in a subplot about a young boy who pops up again and again in the story. Although Papadin and the boy never speak, Papadin somehow knows that the boy's name is Alyosha. At the end of the book, we find out that Aloysha is a manifestation of one of the Tsar's children who were executed by the Bolsheviks after the revolution. It seems that he's also been sighted by other people around Russia, and Papadin's only friend from the asylum declares that "It's the conscience of Russia finally awakening. "(96) Disregarding my own skepticism about paranormal phenomena, this is one of the clumsiest and most ineffective parts of the book, because there is absolutely no room for ambiguity. Instead of the reader being given something to interpret and mull over until arriving at his or her own conclusion, they're slapped in the face with a simplistic moral statement. It's unfortunate that Papadin would end his memoir on such a deeply flawed note. Although the rest of the book has places that are kind of rough-hewn, they're generally cancelled out by more compelling aspects of the narrative. Overall, pack this next time you get drafted. (CH)



Deathlog, **James Romenensko, $10 ppd (PO Box 1334, Milwaukee, WI 53201)**

So what the fuck is it about Wisconsin? It's not a bad place, lots of cool people, but shit they've given us Ed Gein and Jeffery Dahmer. And they have also given us Romenesko's book *Death Log,* a police reporter's collection of coroner's reports on some unusual deaths. Most of the deaths reported occur around the Milwaukee area, although Mr. Romenesko throws in Janis Joplin, Natalie Wood, Lenny Bruce, Sharon Tate, and Marilyn Monroe's as well. But these famous people suck compared to those so-called normal people who turn out to be freaks. There is the appliance handyman who wires up some pullies to a barbecue skewer on a motor, then handcuffs himself to a chair and starts to masturbate while tied up with ropes. Next day a friend finds him strangled to death and the family mourns in shame to their son's perversity. There is also the old man trapped in a folding bed dead dressed in women's clothes. There is the kid who shoots his best friend, the Colonel who falls off a balcony drunk, the woman killed by a vibrator, a peeping tom who falls from a tree, a kid who dies from inhaling cooking spray, plus lots and lots more.

The curiosity in this book is not the gruesomeness of the deaths themselves, rather that when death struck it captured people in compromising positions. I found this book of reports from the morgue interesting for the uniqueness of revealing those secrets which our society hides from it's self, the public. There are billions of people in our world, and we all die, not just of cancer and auto wrecks. Wouldn't it be interesting to have a large encyclopedia of how people die, a description of bizarre deaths? *Death Log* is a step in that direction. My only complaint being the lack of photos in this book. (HH)

MOVIE REVIEWS

Hello, America!!! This is Mad Prof. Mike with the Headbanger Movie Fan's call to militant action.

I don't know **whose** office, but SOMEBODY'S office at 20th Century Fox must be firebombed by loyal headbanger movie fans.

Why?

20th Century Fox is developing ALIEN 4. Is that so bad? No. But they're trying to get Sigourney Weaver back as Ripley. How they can do that? In ALIEN **3**, Ripley fell into a giant blast furnace with a chest burster cracking out of her sternum.

Well, multi-million dollar script-doctor, Joss Whedon, who has done last minute re-writes on movies like SPEED and the upcoming multi-bijillion dollor WATERWORLD, has come up with a ingenious solution... one that has *never* been tried before, one that proves that he's worth **every penny** of his seven figure salary.

You see, the ending of ALIEN 3 was... just a dream.

GOD! THAT'S **BRILLIANT**!!!! WRITE THAT MAN A CHECK!!!

Of course, this is contingent upon Sigourney Weaver signing on to ALIEN 4. Sigourney... if you're out there, don't do it. Please?

Also slinking out of the orifices, err... *excuse me*, the **offices** of 20th Century Fox is Oliver Stone's remake of... PLANET OF THE APES!!!!

WHY, for God's sake? Why re-make a *perfect* movie? How can you top the original PLANET OF THE APES? Even with a quarter of a century of new special effects technology, how can you top the original's sets, the cinematography, the make-up, or even that old bug-a-boo, the script? Is Stone going to make PLANET OF THE APES yet another fucking Viet Nam allegory, with Doctor Zaius as some kind of Ho Chi Min figure? Will Cornelius be a martyred chimp JFK, assassinated by homosexual gorilla CIA agents?

GET YOUR STINKING PAWS off that movie, Stone!!

And bring me the head of the numbskull at Fox who green-lighted these projects!

* * *

Ed Wood finally has his day!!!

The new Wood-mania sweeping the country because of Tim Burton's Wood bio-pic now allows Ed Wood to extend his skeletal middle finger from beyond the grave to the insidious Medved brothers, Michael and Harry, who proclaimed him the worst director of all time in their vicious little book: The Golden Turkey Awards.

I've nothing against making fun of bad movies, but that book attacked people on a nasty, personal level:

"Gee, Ed Wood died in abject poverty after being evicted from his home!!! Ho! Ho! Ho!"

"Uhhh... Hey! Phil Tucker tried to commit suicide after making ROBOT MONSTER!!! That's a real knee-slapper!"

FUCK THE MEDVEDS!! If you want to read about the real world of a bad film maker, read Rudolph Grey's Nightmare Of Ecstasy: The Life and Art of Ed Wood, Jr. Grey has done an amazing job of tracking down the people close to Wood: his neighbors, his Mom (!), everyone still alive willing to discuss their work on Wood's films... I MEAN EVERYONE!!!

This isn't biography, per se... Grey just strings together quotes from these folks and lets you make the interpretations. It's like reading an insurance report about a traffic accident... the facts are just laid out. And like a traffic accident, you can't help but rubber-neck as you travel the highway of Wood's life.

The amazing thing is how much of this book was pasted into the script of Burton's movie. So many outrageous scenes in the ED WOOD movie I assumed to be poetic license ARE WORD FOR WORD IN THIS BOOK.

Nightmare of Ecstasy also goes into Ed Wood's slow, painful, descent into the pit of alcoholism, despair, and poverty: the dark side of Wood's life the movie didn't go into.

On our Headbanger scale of 1-4, Rudolph Grey's book *Nightmare of Ecstasy: The Life and Art of Ed Wood, Jr.* gets four headbangs.

* * *

It's the middle of November, 1994 as I write this.

How often do we get **two** major studio horror movies back to back? MARY SHELLY'S FRANKENSTEIN and INTERVIEW WITH THE VAMPIRE would seem to be the answer to a devoted Horror movie fan's prayers.

But these two movies are polar opposites. Kenneth Branagh's take on FRANKENSTEIN is an incredibly sumptuous feast made from the meat and potato basics. INTERVIEW WITH THE VAMPIRE is a Big Mac served as a flambé in a sterling silver chaffing dish.

FRANKENSTEIN is, beyond just a GREAT fucking monster movie, a commentary on history, philosophy, alchemy, and art. How many movies can you think of where Schiller is portrayed as a lumbering shit-head? Where the director comments on the whole Romantic movement, and the age of Enlightenment, by re-creating on film paintings by Caspar Friedrich, and in one amazing shot, Rembrandt's *The Anatomy Lesson?*

In this FRANKENSTEIN, Mary Shelly's notion of The Modern Prometheus is given life by the incredible use of fire as a visual motif. The works of alchemists like Paracelsus and Albertus Magnus aren't just invoked, they're *used* in the plot and imagery. FRANKENSTEIN is so dense, so multi-layered, that five minutes after you leave the theater, it hits you like a brick.

INTERVIEW WITH THE VAMPIRE is all sizzle and no steak. It looks great. Each scene and each shot is gorgeous... but it's hollow. It pretends to be about a decadence; it pretends to be about tragedy and history... but it's all name dropping. It's all masquerade. FAKE, FAKE, FAKE. The themes aren't held together, the plot isn't held together, and Tom Cruise, with his vampire dental appliances, talks as if he's got a mouth full of peanut butter. Give me Christopher Lee any day, because quite frankly, old Hammer movies addressed these themes much better and more honestly a long time ago. Take a look at VAMPIRE CIRCUS if you don't believe me.

On our headbanger scale of 1-4, MARY SHELLY'S FRANKENSTEIN gets four headbangs. INTERVIEW WITH THE VAMPIRE gets two and a half, mostly just because of how good it looks. Later.

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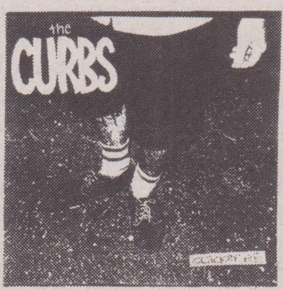

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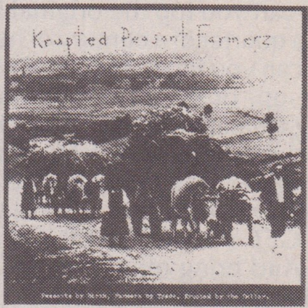

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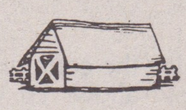

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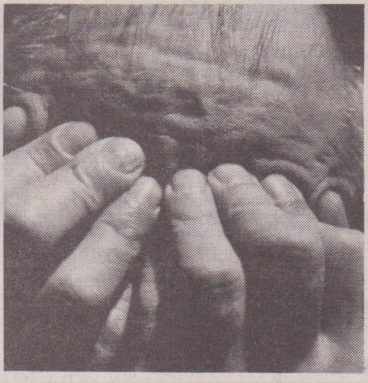

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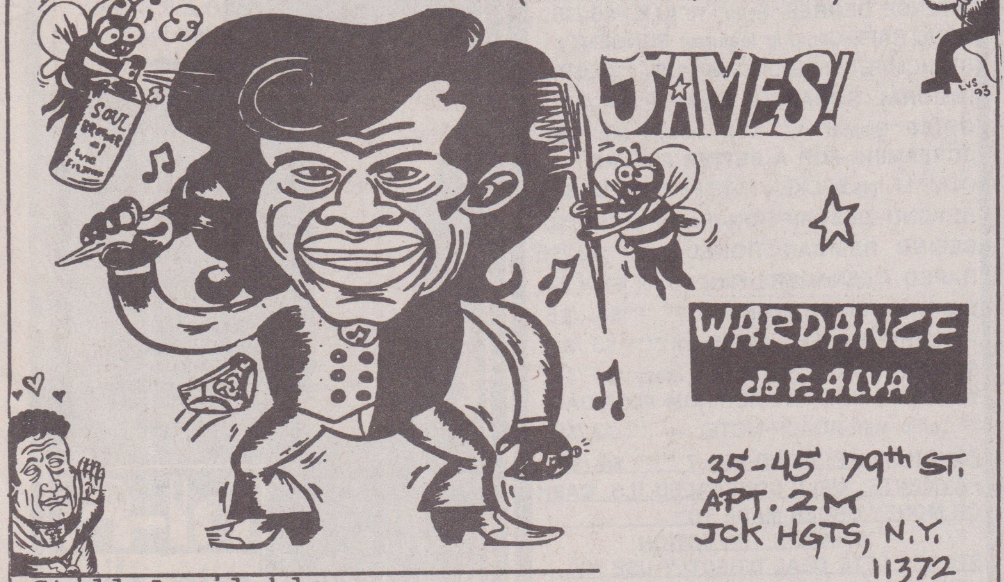

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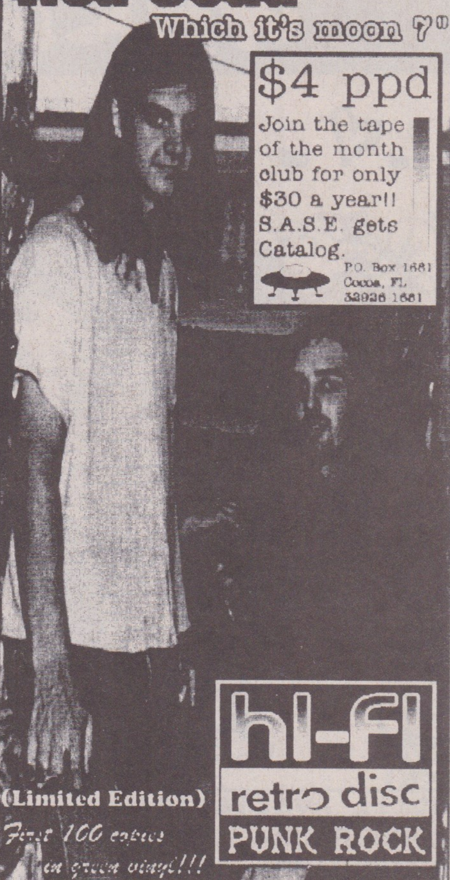

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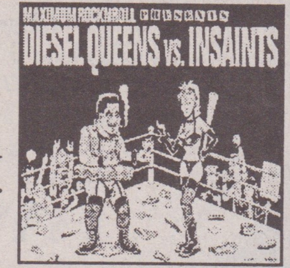

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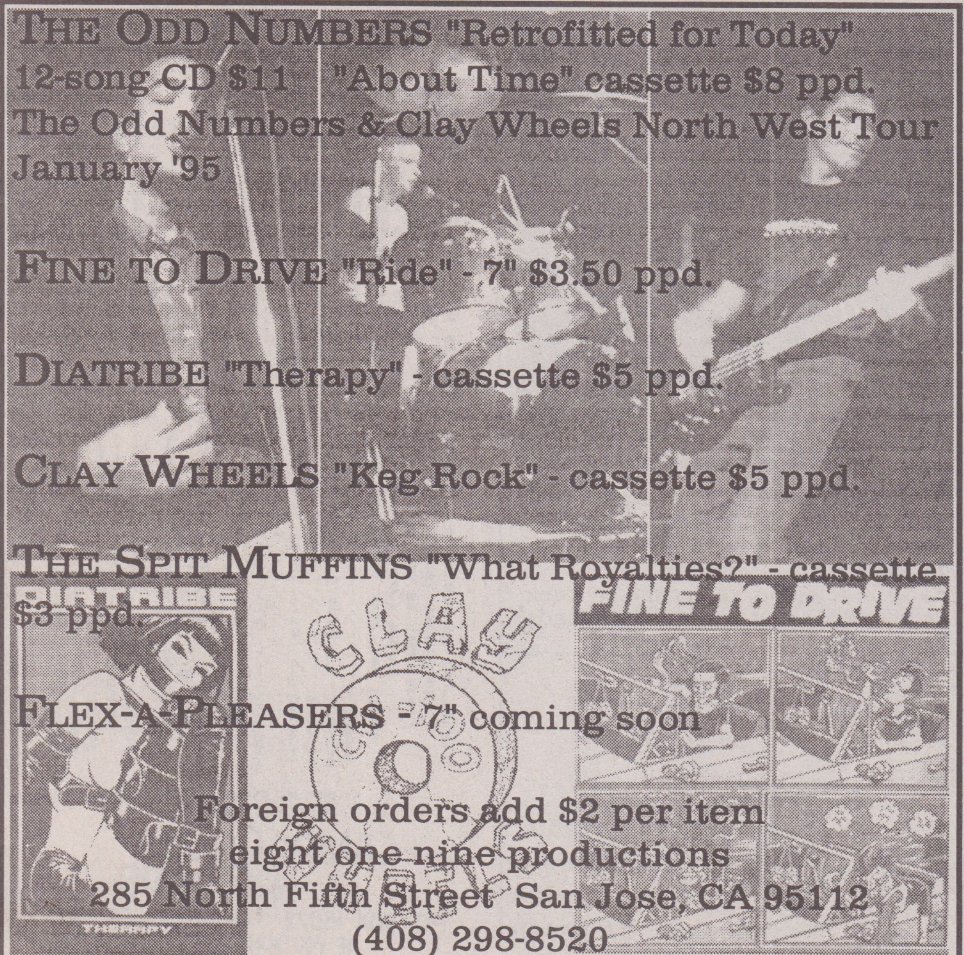

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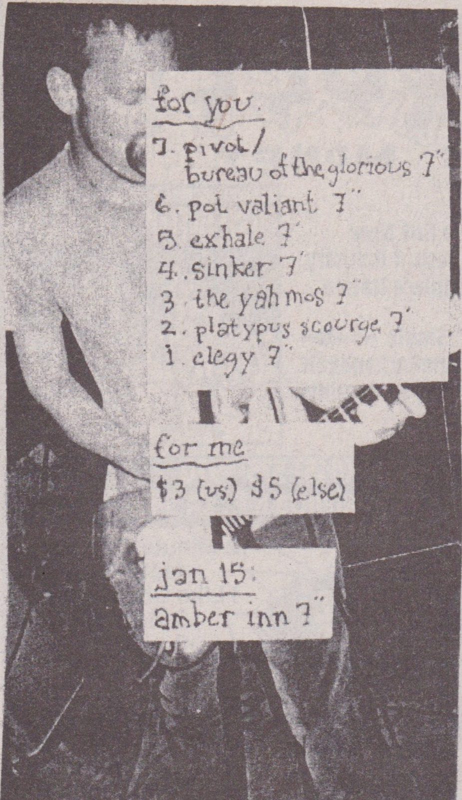

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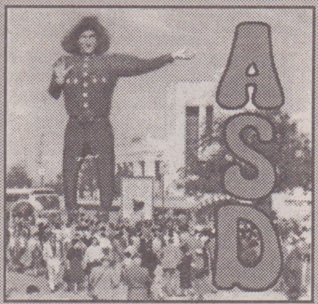
RECORD REVIEWS

Send MRR your release for review. Don't send wimpy, arty, metal, MTV corporate rock shit here. Don't have your label give us follow-up calls as to whether we received and are reviewing a record. We want punk, garage, hardcore, and will review all those that fall within our area of coverage. If possible, send 2 copies of vinyl records (1 for review, 1 for airplay). We will review CDs, but just CD-only releases. If on vinyl and CD format, send us the vinyl. We have ceased reviewing cassettes again, as no one here wanted the responsibility or had the desire to wade thru the mountains of really crappy tapes that constituted the bulk of what we received. No reviews of test pressings. Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money that goes into it. Staff: (FA) Francisco Alegria, (MA) Matt Average, (SB) Suzanne Bartchy, (EC) Enrico Cadena, (MC) Mel Cheplowitz, (PC) Paul Curran, (DD) Dr Dante, (HD) Harvey Dent, (LD) Lali Donovan, (KG) Karin Gembus, (LH) Lance Hahn, (CH) Chris Harvey, (MH) Michelle Haunold, (JH) Jenn Hyman, (AI) Ayn Imperato, (KK) Kenny Kaos, (CK) Carolyn Keddy, (MK) Mick Krash, (RL) Ray Lujan, (TM) Timojhen Mark, (MM) Mike Millett, (SM) Smelly Mustafa, (NN) Neil Nordstrom, (FR) Freud Reia, (JR) Jeff Random, (BR) Bruce Roehrs, (KS) Ken Sanderson, (SS) Steve Spinali, (SW) Shane White, (EY) Eric Yee, (TY) Tim Yohannan, (RY) Rema Young.



A.S.D. - EP
Side A (no song titles to be found) is reminiscent of late era BIG BOYS when they started getting funky. The flip is better—trashy swamp n' roll with ultra distorted vocals and horrible harmonica a la JACKNIFE. (MH)
(Direct Hit/Simpleton's Dream, PO Box 45325, Dallas TX 75245)

THE ADULESCENTS UK - "Society Owes Me A Living" CD
One immediately notices on this anthem-like melodic punk band that the drummer must have paid for the recording, with an unusual mix that has the drums overwhelming everything else. It does manage to kill out out otherwise good tunes, especially the title cut. (SB)
(Rage Records, 7-11 Minerva Rs, London NW10 6HJ, UK)

AGATHOCLES/DISGORGE - split EP
The grind thing is the "Mystic sound" of the late '80's/early '90's. Pointless. Generic. Dead. Failing to generate any sort of intensity because it's all been played out over and over again. Belgium's AGATHOCLES' five songs here teeter at the border of that, but pump life back into things, as always, with a fair bit of creativity and over the top abandon. DISGORGE's metal riffed thrash is backed by LARM-style snare drum overdrive and LARM-styled lame vocals. The three songs here are fairly mired by complexity and length, and would benefit by keeping things short and tidy. Both recordings are from '88/'89. (KS)
(Innerforce Wreckords, Molseweg 29, 2440 Geel, BELGIUM)

APATIA - "Punk Floid" EP
Solid punk songs with melody and rhythm from Poland that doesn't sound like mid-'80s Italian HC! Good stuff with uplifting lyrics about hard-ass times. Cool. (KG)
(PO Box 41, 61-580 Poznan, POLAND)

G.G. ALLIN - "Kill Them All" 10"
He never killed anyone! (SM)
(Alive Records)

ANGRY SAMOANS - "Generation Next/Kurt Cobain's Dead Pt.1/Pt.2"
If you're like me and you see a MDC, DOA, or ANGRY SAMOANS (to name a few) record while thumbing through your local record store bin, you probably laugh to yourself and say "Why are these guys still around?" That's what I said before I listened to this disc. After a few listens I decided I kinda liked this record, especially the A side which is a slower stripped down bare bones punk with minimal instrumentation. Although good, it has more in common with their later releases than their past glories. The B-side is very similar in style but not as good, although the lyrics are stupid (I do agree with the sentiments expressed) and one version was enough. (EY)
(Triple X Records, PO Box 862629, Los Angeles, CA 90086-2529)

APPENDIX - "Diagnosis: Years 1982-1983" CD
Classic Finnish hardcore that, with time has gained a bit of dust around the edges but still manages to deliver, with searing vocals over moody mid-tempo U.K.-influenced hardcore. 24 songs are compiled from their debut LP, 7" EP and two early compilation appearances. Solid stuff like LAMA, KAAOS, BASTARDS that is rightly saved from obscurity by digital resurrection. Now if only more info on the history of the band, circumstances of the time and scene were present to complete the picture! (KS)
(Along the Way Oy, Valttakatu 14, SF-37600 VLK, FINLAND)

BAD VULTURES - "Live And Strong" LP
Total old school grooves, haphazard oi! Leave it to the Japanese to take over oi music. Fuckin freakout feedback. This is a raw live disc, nasty, sloppy, loud, stuff from Japan. This sounds like any night at any bad punk show, complete with drunken backup vocals. The worst thing to come from Japan in years. (SM)
(no address)

RECORD REVIEWS

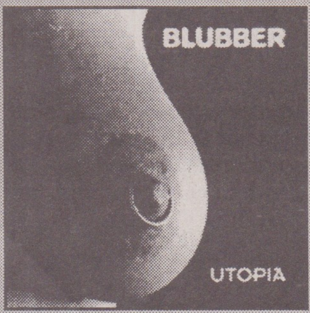
BABY LEMONADE - "Locals Drags/Bennie and The Jets"
Melodic punk pop in the LEMONHEADS/FLOP vein. Pretty decent A-side but the ELTON JOHN cover should be left for ELTON JOHN. Hey man, EJ was the first concert I ever went to! (RL)
(Munster Records, PO Box 18107, Madrid 28080, SPAIN)

BENT - "Nothing Grows Here Anymore" CD
Too modern, alternative rock. It was very hard for me to listen to the whole thing. (CK)
(Dutch East)

BLACKHOG - "Derrybox" CD
I'm not sure what's going on with the Scandinavians, but they sure do turn out some fucked up stuff. This here is a grind hardcore metal thing with a vocalist that sounds like a cross between Tommy Strange and Sammy Hagar. High testosterone level that doesn't really show through til the last song "Waitress" where they exclaim "get me a fucken beer" as the chorus. Seven songs in 15 minutes. Wow. (CK)
(Kraklund Records, PL 459, 65101 Vaasa, FINLAND)

BLANK GENERATION - "Out Of My Head" LP
"Ain't Life Grand", the lead-off track on this excellent LP, puts you in the right spirit. This is old school style English pub-punk in the fine UK SUBS tradition. Truth be told, some of the vocals and guitar parts favor Charley Harper and Nicky Garratt of the "Brand New Age" era. What a great influence to reach back to! This band, along with BRAINDANCE and ANOTHER MAN'S POISON, give new impetus to the skins 'n punks movement in Britain. The lyrics are thought provoking as well. In "Problem Child", BLANK GENERATION emphasizes respect for friends and family. A very good record, we're looking forward to more. (BR)
(Hammer Records, BCM Box 1977, London WCN 3XX, ENGLAND)

BLOODBURGER BC - "Doublelivegonzovol.10" EP
What we have here is, ...well I don't even know what it is. See, there are these screaming guitar leads, and some pounding bass; but just when you might have considered playing a little air guitar, it gets freaky. What is that psycho swirling space noise? And I don't even get those cryptic samples, but who cares? The guy responsible for this had to be either tripping or jerkin' off. Somebody else might like this, the sound is full, production good, just not my thing. Too trippy, or NYC arty, I guess. (RY)
(Peter Stuyvesant Stn, PO Box 1494, New York, NY)

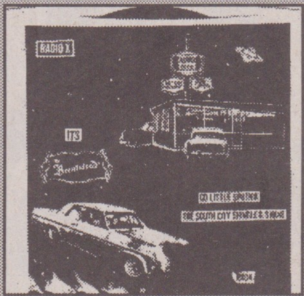


BLUBBER - "Utopia/Is She A Boy"
Mid-tempo pop punk from this English band with female vocals. I suppose it fits somewhere in the PIXIES/BREEDERS/Velocity Girl vein. The cover has a pierced nipple. (MM)
(Damaged Goods, PO Box 671, London, E17 6NF, ENGLAND)

THE BOLLWEEVILS/RIPCORDZ - "North America Loud Punk Series" EP
A limited edition that prove THE BOLLWEEVILS rule much harder than the RIPCORDZ. THE BOLLWEEVILS are memorable melodic hardcore with proven staying power. RIPCORDZ are thick and choppy and only break away from their one groove for a moment to pursue chorus melodies. (SB)
(Labyrinth Records, PO Box 7908, Chicago, IL 60680-7908)

BOUNCING SOULS - "The Good, The Bad, And The Argyle" LP
Good pop punk here with a DOWN BY LAW/Fat Wrechords sound. I wasn't too into their 45, but this is much better with just the right amount of goofy-ness. (RL)
(BYO Records, PO Box 67A64, Los Angeles, CA 90067)

BRENTWOODS - "Go Little Sputnik/South City Shingle and Shake"



Don't expect any big change from their first two singles. This is more of the same 60's-influenced basement noise from the band that contains stray members of the TRASHWOMEN and SUPERCHARGER—it's noisy, fun stuff, though it doesn't exactly bowl me over. Along with the two tracks there are some spoken bits about spaceships that sound like drunken BRENTWOODS let loose in the recording studio. (JR)
(Radio X, PO Box 63, South City, CA 94083)

BRINE - "Operation Manual" EP
Moshy punk with gruff "vocalist" (yeller/talker) singing about "issues" like how skinheads and T.V. and stuff are really bad. (Cynical? Moi?) (PC)
($3 ppd: Dave Allison, 580 Nansemond Cres, Portsmouth, VA 23707)

CAPITALIST CASUALTIES/MAN IS THE BASTARD -split LP
Santa Rosa's CAPITALIST kick down 13 non-stop jackhammerin' thrash scorchers that continue to be remarkably inventive and pissed off. Song titles like "Fuck The Christians" would have a hard time getting much more to the point!!! M.I.T.B. continue to devastate on the flip, their freak-out-thrash-jazz-noise experimenting and going wilder and stronger with each release. Plus they are joined by Andy from NO COMMENT on vocals this go around to increase the intensity factor. Unbelievable. (KS)
(Six Weeks, 2262 Knolls Hill Cr., Santa Rosa, CA 95405)

THE CAR THIEVES - "The Man From U.R.A.N.U.S." EP

Queer core meets surf. "Americas Newest and Gayest surf band" says the liner notes, purporting to introduce us to this trio from "Washington, D.C." Yeah, right. I'd bet dollars to donuts that this is another money-making ruse by those questionable lads over at Planet Pimp, trying to cash in on the latest craze. Mr. Lucas explain yourself. (CH)
(Planet Pimp Records, 1800 Market St.#45, San Francisco, CA 94102)

RECORD REVIEWS

THE CAVE 4 - "High Wall" EP
Four surf instros, including one original. The production is a little clean for my taste, but the varying degrees of fuzziness of the rhythm guitar give the songs a little bit of a biker-movie soundtrack flavor that makes them fairly distinctive (as does the horn on "Bird Walk"). (DD)
(Dionysus, PO Box 1975, Burbank, CA 91507)

THE CHUBBIES - "She's Your Daughter, Sam" EP
Lo fi-ish garage pop. Very tuneful with pure pop vocals on top of sloppy under-produced music. Sounds like a good early LA punk band when screaming wasn't everything. (RL)
(Kantzalis Records, 1034 W. I St. #173, Ontario, CA 91762)

CLOWNS FOR PROGRESS - "Killing Time/Hurt Me Baby"
"Clowns!!!" These guys look fucking scary. The singer sounds like Glen Danzig and Adam Ant's evil clown offspring. And the vocals are mixed so loud that you think the bad clown man is going to eat you!... "Mommy!" (PC)
(Brownies, 169 Ave. A, New York, NY 10004)

CORPUS CHRISTI/FORCA MACABRA - split EP
CORPUS CHRISTI on side A deliver 3 songs dealing with world decay, sexism, and fascism in a slow punk style that has no impact. Finland's finest, FORCA MACABRA, on side B, kick out 4 songs of stop/go speedy hardcore that is purely amazing. Lyrics are in Portuguese and Spanish, featuring 2 covers: one "Mosh To Die" by LOBOTOMIA and "Paranoia Nuclear" from RATOS DE PORAO. Apparently, FORCA MACABRA have a full length 7" coming out, which I can't wait to hear; now how about an LP's worth? (MA)
(Genet Records, PO Box 447, 9000 Gent 1, BELGIUM)

COSMIC PSYCHOS - "Neighbors" EP
Three tunes more of heavy STOOGE like punk from this Aussie band that doesn't sound any different from what they've been playing for the last 10 years. These guys have the Fosters edge. (MM)
(City Slang, PO Box 17, 12414 Berlin, GERMANY)

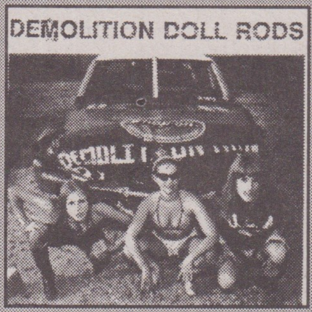
CROCODILE GOD - "Two Days" EP
Four songs in a British pop-punk vein, like GAN or GOOBER PATROL, although not nearly as good as those bands. Garagey production. A decent effort, but the hooks aren't quite there. (MC)
(Big Fella Records)

CUCKOOLAND - "Radio Friendly/Say Something"
UK indie pop a la POPGUNS/PRIMITIVES. A dandy follow up to their last happy single. HEAVENLY fans may dig this. I'm waiting for an LP now. (RL)
(Damaged Goods, PO Box 671, London E17, ENGLAND)

CRUMB - "Spit" EP
Not bad, not bad at all. CRUMB have a really dense, fuzzy sound with a lot of effects on the guitar and vocals. Thankfully, there are still are plenty of catchy melodies buried underneath to hold your interest. Good stuff, and a lot better than you'd expect from a record with a title like that. (JR)
(2312 Wilson St., Durham, NC 27705)

DANCING FRENCH LIBERALS OF '48 - "Scream Clown Scream" 10"
Ask and you shall receive. Last month I reviewed their 7" and I'm back to tell that I am liking DANCING FRENCH LIBERALS OF '48 more and more. First the title of this is great. I hope they mean circus-type clowns. "Scream Clown Scream" was the b-side of their first release, but there are four new tunes. Mostly mid-tempo, almost hardcore punk stuff. One ballad, but you're already too charged from the other songs to let it get you down. (CK)
(Broken Rekids, PO Box 460402, San Francisco, CA 94146)

DAS KLOWN - "Blow Yer Self" EP
Good powerful hateful punk rock, yet with a goofball sense of humor. Sorta like NOFX (whose "Herbreathstinks" is featured here). "Blow Yer Self" rocks pretty good, as well as the fuck-redneck rant "Billy Bad Ass". (HD)
(Know Records, PO Box 4830, Long Beach, CA 90804)



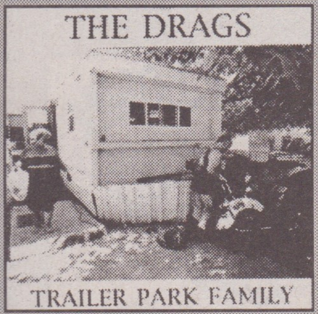
DEMOLITION DOLL RODS - "We're The Doll Rods" EP
Outta Detroit, an ex-GORIES and 2 rockin' gals punch ya out with some stripped down (no pun intended), raw garage punk. More '77 than 60s, they have 2 guitars, no bass, and a drummer with just toms and a snare. While lighter here than their kickass live show, you'll get the VELVET UNDERGROUND feel, but without the arty pretentions. A treat. (TY)
(Womb, 520 Franklin St Box 33, San Francisco, CA 94117)

DISSENSION - "Stagnation" EP
The third and final release from this group of thrashing Coneticans. No let up whatsoever from their previous stuff. Sounds like DISRUPT and CAPITALIST CASUALTIES' tour vans suffering a head-on collision in the middle of a busy intersection. From a label worth keeping an eye on. (NN)
(Fetus Records, PO Box 3571, Salt Lake City, UT 84110)

RECORD REVIEWS

DINKS/MUDANT - split EP
The guy from the DINKS sings about his job and TV commercials, accompanied by plodding, fuzzy HC that keeps in the midtempo range throughout. The MUDANT are a little speedier, but the singer keeps getting lost in the murky production. Not bad, not too original either. (JR)
(4515 Burlington Pl NW, Washington, DC 20016)

DOWN TIME - EP
Sean's come up with another winner - fast melodic hardcore that contains all the hooks and breaks that create classics. Featuring some ex-TOE TO TOE members - it's a bit slower than most TOE TO TOE material, favoring concussive impact over speed. The song "People like You" warranted repeated listens immediately - raging shit! (TM)
(No Deal Records, PO Box 158, Camperdown 2050, AUSTRALIA)



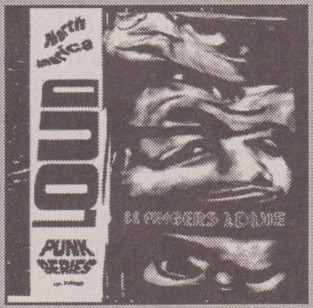
THE DRAGS - "Trailer Park Family" EP
Fuzzed out, guitar driven shouter punk rock from Citrus Heights, California. Some hard-edged parts remind one of THE DERELICTS. This record has some harmonies and/or singalong parts but the guitar propels the momentum sufficiently. Probably a fun live band. (BR)
(Devour Records, PO Box 708, Boston, MA 02117)

DRUNK IN PUBLIC/FREEDOM OF FEW - split EP
Moronic lyrics overlay simple crunchy pop punk. Recordings have a live feel to them--with the bass mixed too low. Catchy and has potential. The cover photo would lead one to believe there is some vague political statement herein, but there definitely isn't. (SB)
(Wet And Reckless Records, PO Box 655, Lompoc, CA 93438)

THE DUMMIES - "Ain't Nobody Around/Outerspace Woman"
A less than impressive release from a band to expect more from. The lo-fi is cool, the sloppiness is cool, the distortion is cool....but it doesn't pack the punch that a good trash garage band should; perhaps attitude? (SB)
(Bag Of Hammers)

DYSTOPIA - "Human = Garbage" CD
Walking the fine line between review section and unpunk reject bin, many of these 6 minute songs are actually much punker than I expected. Containing elements of BUZZOVEN and a grindier, less-technical NEUROSIS, DYSTOPIA go for the angst-ridden, multi-vocaled style of screaming. Sometimes they rage right along from start to finish, other times they slow it down and bring it to a boil before exploding. There's as much speed and power here as there are atmosphere and samples. Awesome stuff but half these songs will appear elsewhere. (NN)
(Common Cause, Konrad-Adenaver-Str. 58, 73529 Bettringen, GERMANY)

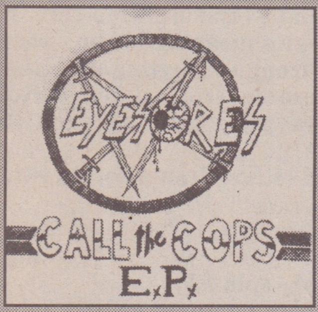
88 FINGERS LOUIE/PHALLOCRACY - split EP
From Illinois, 88 FINGERS... blast off with one dare I say, "Epitaph-esque" tune, and one catchy little ditty about girls and emotions. My Ontario faves PHALLOCRACY play three total ragers—a swell follow up to last years awesome 10". Punk! (LD)
(Labyrinth Records, PO Box 7908, Chicago, IL 60680-7908)



ELECTRIC FRANKENSTEIN - "A Sweet Sickness" EP
70's rock n' roll, KISS guitar breaks, GREEN DAY bouncy melodic bass and HUMPERS style devil-may-care vocals. I bet these guys are great live! (MH)
(Demolition Derby, Tervuursesteenweg IH, 1820 Perk, BELGIUM)

THE EVIL HOO DOO - "Hell-o" EP
My band played with these fellers recently in Japan and I thought they were dreadful, but this EP is quite good. The songs here are a bit too long but they're so twisted and fucked up, I can't help but enjoy this. It kinda sounds like PINK FLOYD doing a real sloppy live set in some small shitty club back in 1966 with someone jumping up and down with a tape recorder stuffed in their boot. Fucking brilliant!!!! (SW)
(Mangrove Label/Root, 003-103, 24-18, 3 Chome, Kamishakujii, Nerima-Ku, Tokyo, JAPAN)

RECORD REVIEWS



EYE-SORES - "Call A Cop" EP
These charming fellows from San Jose seem to have a penchant for fightin', drinkin' and slaggin' club management. They have some unkind words for people who have crossed them. The music is hewn from THE DWARVES body of work, with a touch of G.G. or THE MENTORS thrown in for high-brow appeal. The recording is quite punk (read: shitty). THE EYE-SORES have the social graces you're looking for to fuck up your scene. (BR)
(Martin Moe, 3953 Seven Trees Blvd #85, San Jose, CA 95111)

FADEAWAY/TWO LINE FILLER - split EP
FADEAWAY from NY has a really good sound with really hard straight edge music and cool intelligent lyrics, while TWO LINE FILLER's sound is really melodic and even poppy at times with punky tunes. (FA)
(Last But Not Least, 2 Bloor St. W, #100 Box 477, Toronto, ON, M4W 3E2, CANADA)

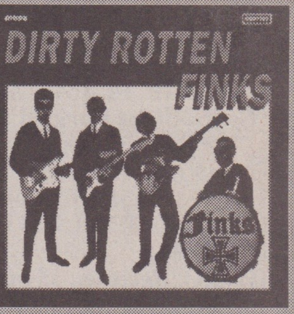
FAILURE FACE/ULCER - split EP
I already knew FAILURE FACE were amazing. Their straight-forward, powerful hardcore assault just keeps getting better and better. Very angry and very loud. ULCER were new to me but they're a total fucking godsend. Speed of lightning, roar of thunder. It's like DROP DEAD with high, screechy vocals. Let's see some albums, guys! (NN)
(Burrito Records, 3421 SE Micanopy Ter., Stuart, FL 34997)

THE FALL OUTS - "Sleep" LP
Easily some of the best pop around, a no-fail formula of loose banged-out tunage. This third album has thirteen songs of charged, jangled '60's flavored pop songs with so much energy to the delivery all retro tags and comments cease to apply. Great, choice, boss, killer stuff that is very much recommended. (KS)
(Super Electro, PO Box 20401, Seattle, WA 98102)

FERTILE MISERIA - "Cadenas" EP
This is fast tempo stop-start speed metal with high, shrill vocals and a thudding drum and bass part. The guitar mix is kinda low, but it sounds like a minor 'TALLICA/SLAYER influence. A Headbanger's Ball candidate for sure. (BR)
(Pedad Castro, AA 0288, Medellin, COLOMBIA)

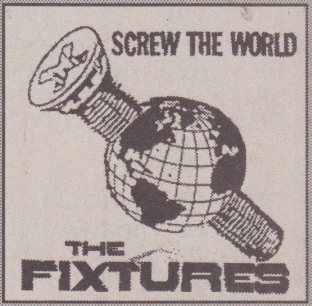
FIFI AND THE MACH III - "Heaven Only Knows" EP
Very poppish punk with covers of "Heaven Only Knows," "Cherry Bomb," "Lost Highway" (in an arrangement similar to SATAN SADISTS', not that it strains probability for two separate groups to independently come up with the notion of giving a song made famous by HANK WILLIAMS <Sr., not the pussy-faced caveman who claims to be his offspring> the RAMONES treatment, although I'm left wondering how one of Hank's songs in any form managed to slip in under the radar of the "no country/no wrestling" regime, but I'm glad it did) and a catchy original ("Cherry Boy, Cutie Boy"). For those to whom it makes a difference (and it certainly seems to for some), *female vocalist alert*. (DD)
(Get Hip, PO Box 666, Canonsburg, PA 15317)

FINE TO DRIVE - "Ride" EP
I believe that this record may be an actual simulation of drunk driving. It makes you feel kinda sick to listen to. I don't mean that in the "this band sucks" way either, they don't, but it's true. Somewhere near Grunge land but not right in the center of that place to be sure. Some parts remind me of NINE INCH NAILS vocals. Also, as a bonus, heavy chops and sideburns to match. (FR)
(819 Productions, 819 N. 2nd St., San Jose, CA 95112)



FINKS - "Dirty Rotten Finks" EP
After listening to SATAN'S PILGRIMS, everything pales in comparison. Don't get me wrong, this is an OK surf garage punk single, but... (EC)
(Dionysus Records)

FITZ OF DEPRESSION - "Pigs Are People Too" CD EP
These guys just got done getting rave reviews for a full-length release of K Records and have followed up with a mixture of one cover by TOMMY TUTONE's "867-5309 Jenny" and brand of melodic hardcore along with a couple of metallish moshables, and an instrumental. (SB)
(Negative Feedback Records, PO Box 1911, Tacoma, WA 98401)



THE FIXTURES - "Screw The World" EP
This 4-song EP is fast to mid-tempo punk rock with deep throaty vocals. What stands out are the cleverly written politically aware lyrics. You don't come across that too often anywhere. Topics covered are sabotage, the justice system, and our death culture. Good music also, so pick this up. (MM)
(Know Records, PO Box 4830, Long Beach, CA 90804)

RECORD REVIEWS

THE FLAMIN' GROOVIES - 10"

"You Tore Me Down" is a total classic if you like clean sounding British invasion pop. It was originally on the GROOVIES excellent "Shake Some Action" LP. The other studio track is a PAUL REVERE cover, and the poorly recorded live side offers four more songs. Buy the "Shake Some Action" LP instead. (MC)
(Bomp! Records)

FLIES - "Venus Man Trap" EP

From the northwest, these guys play a range of punk styles, from the mid-tempo, catchy type to straight forward hardcore. The quality also varies. At times it is excellent, other times not. As an added bonus, the pic sleeve actually shows some creativity. Imagine that. (KK)
(Trench Records, 508 E. Mission #4, Spokane, WA 99202)

AL FOUL AND THE SHAKES - "Long Way To Hell/Don't Feel At All"

A rockabilly thing from Tucson, AZ. Pretty cheap, toad in pocket, knucklehead stuff, with no real spice or gunpowder. Al Foul articulates every word with a fake-sounding hick accent, which is too bad because the lyrics are really stupid, likewise the cover art. I'm at least 50% hillbilly myself, and even though these guys could probably drop a tranny or skin a possum better than I, this just doesn't get rowdy or raunchy enough for me to yahoo about it. I like the B-side better, and ya'll gots a good little drummer. I guess, in an already noisy bar, with a gut full of beer, I wouldn't complain. (RY)
(Vital Fluids, 404 N. 4th Ave., Box 123, Tucson, AZ 85705)

FRANKIE FLAME AND ANOTHER MAN'S POISON - "Santa Claus Burgled My House/Party Time"

"Santa Claus..." is a SPLODGE-y bit of funnypunk, very catchy (if a little repetitious). The flip is more of the same, replete with jangling piano in the background. It's like listening to THE EXPLOITED at a Xmas bash — an enjoyable bit of Oi! (SS)
(H.O.O. Records, 15 Spring Garden, Wentnor, Isle of Wight, PO88 1QX, ENGLAND)

GERALDINE - EP

Rock and roll, dude. The record's got, like, burlap on the cover. And, like, they got those "wah-wah" things and harmonicas and stuff. 3 songs ranging from slow quasi-psychobilly to straightforward fast garage punk. (PC)
(Flux Records, 123A Grosvenor St., Athens, OH 45701)

GOB - CD

My cup o' tea. Spunky pop punk a la GREEN DAY/BRACKET with a tad more growl a la SCREECHING WEASEL. Not a bad tune in the bunch. Totally recommended. (RL)
(Positive Records, 16357 94th Ave., Surrey, BC CANADA)

GOLDEN STARLET - "Cheap Tartlets" EP

This is pretty awful mid-tempo screechy punk rock from England, The sound is real thin and sloppy-bad (as opposed to sloppy-good, which of course we all love.) I tried to like it but instead I hated it, almost. (CH)
(Slampt 21 Records, 10 Meldon Terrace, Heaton, Newcastle-upon-Tyne, NE6 5XP, ENGLAND)

GUNS N' WANKERS - "For Dancing And Listening" 12"

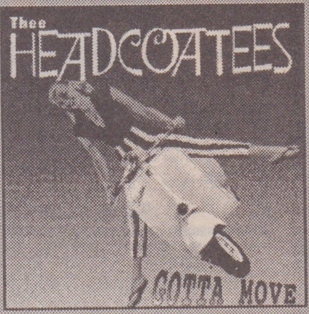
This band seems like England's version of emo-core. You know, power-pop-punk guitar with meaningful sung vocals. The difference is that it is really strong and driving and you can just tell that they probably kick some serious derrieré live. A must for all you emo saps, tho it was previously on 7"s and a CD in Europe. (AI)
(Fat Wreck Chords, PO Box 460144, San Francisco, CA 94146)

HASKEL/TEMPER TANTRUM - split EP

Great production on this here puppy. HASKEL have a tight but ridged sound completed with double vocals. Both bands complement each other. TEMPER TANTRUM have a roughneck sound. Full-on dead ringer for Kevin Seconds. Reminds me of the days I spent in the woods. (SM)
(Wooden Blue Records, PO Box 1147, Tempe, AZ 85281-11470)

HAYMAKER/LITTLE PUPPET - split EP

HAYMAKERS' one song is punkish rock'n'roll. LITTLE PUPPET play '60s punk meets '70s new wave. The first of their 2 songs, "Stripe Shirt," is noisy, rockin, and good. (MC)
(Grand Prize Records)



THEE HEADCOATEES - "Gotta Move/Automatic Love"

All-girl neo-psych fun. "Gotta Move" (KINKS) is spare, plaintive, and way too over-riffy to sustain interest, but the flip fills out the sound with guitars, wailing harmonica, and a bit more (but not enough) overall catchiness. In mono. (SS)
(Munster Records, PO Box 18107, Madrid 28080, SPAIN)

HEARSE - "Ode To A Hollywood Drunk" EP

This opens with a Farfisa fueled psuedo sixties punk anthem sounding like low-level HUMPERS. While this has potential, the flip comes off as badly done monotonous crotch rock wanna-be rockers. (MH)
(Newark Music Exchange, PO Box 363, Vauxhall, NJ 07088)

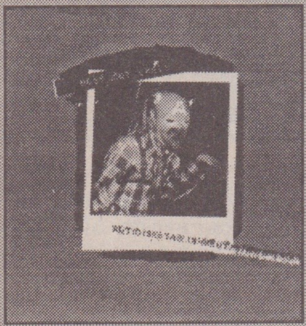
HEARTLINE - EP

Pretty raging release from the Czech Republic. The music is pretty straight on hardcore, the vocalist has a great mid-paced style that involves more screaming than singing. He's joined at points by a more gruff singalong vocalist—the whole thing comes together quite well. Lyrics emphasize many popular topics: communication within the scene, eco-concerns, etc. The only points of contention was the vaguely moralistic tone regarding sex and abortion; wasn't sure where they were going with there... (TM)
($3 ppd: Otto Itkonen, Pekantie 26, 58500 Punkaharju, FINLAND)

RECORD REVIEWS

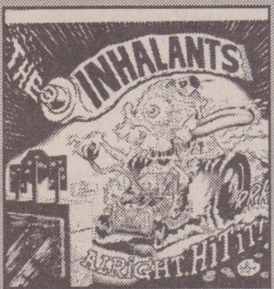
THE HENTCH MEN - "Girl from Jackson" EP
A slice of garagy, R'n'B-ish rock'n'roll in a '60s groove, with a touch of cool Farfisa organ floating somewhere in the background. These guys have a great sound — and you can tell they'd be a blast live. Three of four songs are really good; recommended. (SS)
(5569 Caniff, Detroit, MI 48212)

HORCHATA - "Rock Crusher/Humane Restraint"
An interesting combination of fun garagey music, with a few surf-type riffs thrown in, and aggressive female vocals. Very reminiscent of THE GITS or BUTTAFUOCO. (CK)
(Mind Of A Child Records, no address)



HOSE GOT CABLE - "Antidisestablishmentarianismesque" 2xEP
This is a great sounding double seven. The music rocks hard, in the vein of 16 or DRIVE LIKE JEHU or other way rockin', way tight San Diego bands. The vocals are only slightly troublesome: sometimes they invoke a UNIVERSAL ORDER OF ARMAGEDDON or HEROIN feel (good!), sometimes a rocked-out "I'm gonna make it big" feel (bad!). But... it's well worth a listen! (KG)
(Tenderizer Records, PO Box 5242, Richmond, VA 23220)

HYBRID CHILDREN - "Honeymoon In Babylon" CD
I don't know why, but the first time I heard this I liked it, but now... A mixed style from pop punk to HC, this is an all around mediocre release. Irritating vocals, and lackluster songs. Not awful, just not particularly good either. (LD)
(Gaga Goodies, PO Box 47, SF 13211 HML, FINLAND)



THE INHALANTS - "Alright, Hit It!" EP
One vocal number and one instrumental from these guys from Texas. Pretty boring stuff that defies classification. Not surf, not garage, not punk, just dumb. And then there is the not-a-shred-of-originality ROTH-esque hot-rod-monster-peeling-out cover art, for which bands and artists alike ought to be shot if they continue to insist on using. When are people going to learn that you can't hide a stupid, shitty band behind pretensions of "cool"? (CH)
(Estrus)

INITIAL STATE - "Abort The Soul" LP
This band is comprised of several folks who used to be in ANTISCHISM. This LP features a fairly similar sound to the old band, however is generally more complex in an ANTISECT sort of way. Great music, intelligent political lyrics, most definitely worth buying. (LD)
(Clearview, 2157 Pueblo Dr., Garland, TX 75048)

THE KAISERS - "In Step With" LP
A high-energy (make that extra-high energy) Mersey band that sound like serious competition to the BIG THREE. Fuck that, these guys are better. If any of you wet behind the ears pups don't know from British beat (you ever hear the BEATLES do LARRY WILLIAMS' "Bad Boy" on one of those albums where they had almost decent haircuts? The only good song they ever did? Well the BIG THREE were a hell of a lot better than that, and, as I just stated, the KAISERS are better than the BIG THREE, not to mention GREEN DAY) and aren't scared of harmony vocals, spin this baby. Since I know a lot of you used to be (or in some sleepy backwaters, still are) into klondikes (or bands with klondikes, if your mom wouldn't let you put foodstuffs in your hair) and others are suffering from hair nostalgia, *wacky hair alert.* (DD)
(Imperial Wireless)

KARP - "Tumwater T-Birds" EP
Screaming vengeance from my Ford Bronco, I slapped my granny on her back as I gassed it to crushing force. This shit is thick! Sludge oozing toward a destruction path. Heavy, loud, strong, squirrel, geeky, full-on bath time. (SM)
(PMNV, 120 State Ave #241, Olympia, WA 98501)

THE KIDS/JON COUGAR CONCENTRATION CAMP - split EP
Pop-punk from Southern California. The KIDS sound like they'd fit right in in the East Bay. JCCC is more than just a cool band name, their fast one here has hooks and power. (MC)
(Campground Records)

KILLJOY - "Smug" EP
Earnest pop punk that falls in the sincere/unslick camp rather than the "produced" camp. Reminds me a lot of GEE WHIZ especially the high pitched "geek" type singing and the way the singers voice cracks during certain notes. The riff oriented guitars and rhythm section also brings to mind J CHURCH. Sorta predictable but still fun. (HD)
(Killjoy, 1039 Neely St., Oriedo, FL 32765)

THE KING NORMALS - "Sugar Baby/Stop, Look & Listen"
Despite the MILKSHAKES-ish pose struck on the cover, this sounds more like a gen-yew-ine Mersey band. While it certainly won't appeal to those with strictly raw sensibilities, fans of British beat should give it a listen. (DD)
(Hillsdale Records, PO Box 641592, San Francisco, CA 94164)

KLAMYDIA - "Tippurikvartetti" CD
Like the world needs more KLAMYDIA tunes!!!! Of course it does! Everyone should have heard and grown to love 'em by now! Finland's finest and most prolific deliver 19 more short 'n' catchy pop punkers, falling in line with their other great mound of recordings. Fun stuff. (KS)
(Kraklund Records, PL 459, 65101 Vaasa, FINLAND)

RECORD REVIEWS

KLAMYDIA/DIE LOKALMATADORE - split 2xEP

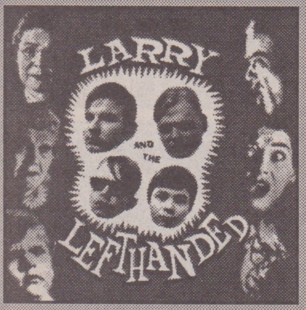
Apparently these two bands toured Germany together and decided to put out this split double 7" for the occasion. Odd, I know, but don't ask questions, just be glad they decided to do it. The KLAMYDIA tracks are typical: excellent, catchy Finnish pop-punk. They rock like nobody's business. DIE LOKALMATADORE actually play in a very similar style (and even play one song written by KLAMYDIA). Again, typical European catchy mid-tempo punk. Highest recommendation. (KK)
(no address)

KRUPTED PEASANT FARMERZ - "Peasants By Birth, Farmers By Trade, Krupted By The Dollar" LP

I bought this myself at their last show here because they rocked me. Yes, I was rocked by this band from San Jose who follow the old formula of fast + energy = punk. Rocking multi-layer fast punk that is currently being tested as the experimental fuel for the revolutionary go-kart. It's nice, better than the other stuff I've heard of theirs. Extremely tight and somewhat complex breaking into explosive parts, brings a tear to my eye. (FR)
(Farmhouse Records, 448 Madison Dr, San Jose, CA 95123)

THE LAMES - "Cloth Jacket City '74-'75" LP

I'm not exactly sure what's up with this one. Comes across looking and sounding like a bootleg, but why? This was probably recorded at one of their first rehearsals, there's lots of jamming going on. However, when it comes down to it there's some interesting stuff here. (Sounds like) female vocals and short songs which are a definite plus. One of those bands that would probably be great if they got their shit together, but you almost don't want them to. (CK)
(Negative Records, PO Box 90711, San Diego, CA 92169-2711)



LARRY AND THE LEFTHANDED - "Rubber Baby" EP

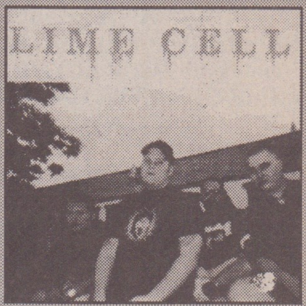
Nifty Farfisa organ-powered garage from Finland. Almost reminds me of a cross between the HENTCHMEN and the NEER DO WELLS (especially in the call and response singing) along with some wild psych guitar playing. Recorded in almost (not quite) MUMMIES type lo-fi. All four tunes rule especially the very boss "Outer Limits"-ish creepy instrumental entitled "Living Homogulus". (HD)
(Trashcan, Makasiinikaya 5, 61800 Kauhajok, FINLAND)

LASH OUT - "Worm Path" CD

This is the shit, this is incredibly good, it's so much better than their 12" EP, and their split 7" with CONTENTION. LASH OUT finally got their own sound, you can probably compare them to a lot of different bands, but they definitely got their own style. 6 heavy as fuck songs, intense and powerful music, with dark grinding vocals. This will definitely be on my stereo for a long time. (FA)
(Stormstrike, Kollmarsreuterstrasse 12, 79312 Emmendingen, GERMANY)

LEVEL HEAD - "Spooky?" EP

This Atlanta band must really enjoy listening to GREEN DAY. This has all the hooks and catches a pop punk fan could want. If your not a fan of this genre buy this record solely for it's excellent cover art which pictures a seriously cool hairy troll dressed in slacks & button up shirt waiting atop a tree for unsuspecting passersby to attack mercilessly! Spooky? - definitely. (MK)
(1823 Walthall Dr, Atlanta, GA 30318)



LIME CELL - "We Need A Raise" EP

Fuckin' A! LIME CELL and good ol' Headache Records has another monster hit oi record out now. Fresh on the heels of WRETCHED ONES and HEADWOUND, LIME CELL (out of Philadelphia) smash your friggin' face with a side of beef. Right from when the needle touches down on "We Need A Raise," the kick-butt beer-punk oi sounds jump out at you. "You're Not Punk, You're Dirty" is a thorough indictment of the matted hair, stinking, fear of soap, crusty punx. Keep your eye on this band; they presently are the torchbearers for great American blue collar worker punk music. (BR)
(Headache)

MAKERS/MAGNITUDE 3 - split EP

Good. Bad. In that order. Both of the MAKERS tracks are in keeping with the best traditions of Northwestern garage punk - nasally vocals, twangy guitars and plenty of attitude. Cool. The MAGNITUDE 3, however, are another story altogether. They're responsible for a sloppy instrumental drone followed by a mediocre WAILERS cover, which I wanted to like but couldn't. Worth it for the first side. (JR)
(Sympathy)

METEORS - "Best Of The Meteors" CD

Compilation of, I think 7"/EP tracks going all the way back to some early singles. Includes some classic covers the METEORS have done through the years including "Rawhide," "Please Don't Touch" and even the RAMONES' "Someone Put Something In My Drink" and some original faves like "Johnny Remember Me," "Chainsaw Boogie" and "Graveyard Stomp". Meat and potatoes psychobilly with the new stuff not sounding too unlike the old stuff. A good package of this bands output. (HD)
(Anagram, Bishops Park House, 25-29 Fullham High St., London SW6 3JH, ENGLAND)

MILLENCOLIN - "Tiny Tunes" CD

Melodic, upbeat songs which dip into ska and funkish parts every now and again. Silly lyrics about, among other things, how bowling is better than girls. Pretty decent, but nothing spectacular. (LD)
(Burning Heart, Kosvagatan 4, 731 33 Köping, SWEDEN)

RECORD REVIEWS

MONO MEN - "Hexed/Skin 'N' Bones '65"
The A- side is a great garage tune taken from "Sin & Tonic"; the B side is a "ballad" with sung vocals and monster guitars. Not essential if you have the LP. (EC)
(Trashy Shitty Rekids, no address, UK)

MONSTER TRUCK FIVE - "Give Me Five" 10"
MONSTER TRUCK FIVE's "SF Sister" was one of my favorite songs from last year. I'm very glad to see this live up to that. This must have been recorded in someone's basement and I'm glad it was. Low production, lots of guitar noise and almost incomprehensible vocals. A band that I'd like to see play with MONOSHOCK. This is great. (CK)
(Chrome Frog, PO Box 02372, Columbus, OH 43202)

MOTO - "Midnight At The Guantanamo Room/Skinny Head"
Straight ahead, hooky punkish stuff. Sorta low brow, obnoxo 3 chord rants. An ode to fellatio entitled "Skinny Head" is featured here with the classic lines, "suck, suck, suck, suck me like a dead duck". Got it ? (HD)
(Mind Of A Child, PO Box 1586, Findlay, OH 45839-1586)

MUCK GRAPA - "...We're Nothing But The Nerds They Say We Are" EP
Very simplistic melodies recorded in apparently the cheapest of conditions. Something to build off of perhaps, but way too undertalented to matter in the ever growing melodic pop punk/hardcore genre. (SB)
(PO Box 1991, Granbury, TX 76049)

THE MUMMIES - "Tales From The Crypt" LP
I'm not about to go into the long and involved story behind the recordings on this here LP, but yes, these are the original tunes recorded ages ago fer Crypt Records. My guess is that Mr. Long Gone John put this bootleg out. The songs here are very slick compared to what the MUMMIES are known fer. Over all I think the stuff here is quite good. It's a real pity that they became a big pile of bullshit in the end. No fucking integrity!! (SW)
(no address)

MY THREE SCUM/JESUS SAVE - split EP
Here's a split of 2 bands that prove no matter how fast or loud you play, you can still be an unenergetic band. MY THREE SCUM occupy side A with a song titled "Straight-edge" which is obviously a joke, but like most jabs, this one falls flat on its face like a drunk punk before 5:00 pm on a Saturday. So what. Musically, they sound like a belligerent KISS. JESUS SAVES on the flipside are a little more interesting with "Fuck The Peace," which is a somewhat punchy number. But the end result is background noise. (MA)
(Smog Veil Records, 4249 Orchard Dr., Saybrook, OH 44009)

N.R.A. - "Access Only" CD
Amsterdam's primo melody-core act. A fifteen song CD, featuring one unreleased song and the rest from various comps and 7"s. Singy vocals, and hum along choruses, fans of this genre will eat this up. (LD)
(Bitzcore, Postfach 304107, D-20324 Hamburg, GERMANY)

NAR - "Holiday Routine" EP
And even yet another great underrated Sacramento band. Really, people—just go and get this records. Super catchy, fast, raw pop punk with hooky bits o' plenty and lyrics about real stuff. This is a classic. (PC)
(Moo La La, 1114 21st St., Sacramento, CA 95814)

NEOLITHICUM - CD
Much as I try as a reviewer to find some redeemable quality in all releases I come across, this one stumps me. One gets a queasy feeling when one gazes across the swirly new-age meets death metal cover art and continues when you listen to the contents therein. Musically, this is undistinguished mid-tempo metal with the standard crunch riff and not one memorable riff or melody. Furthermore, the singer sounds like Chuckie ex-FAITH NO MORE vocalist trying to do NAPALM DEATH vocal mannerisms. Also, the address inside is obscured by another death-blood painting on the gatefold, so I do not know which country is responsible for this. (HD)
(Gerben Records)

THE NOMADS - "Powerstrip" LP
I haven't reviewed LP's in a long time, and this is a tough one to swallow. Twelve songs, very STONES "Let It Bleed" period. By that point, they sucked, and to take inspiration from that is a minus. The NOMADS today have a mainstream rock sound that has nothing to do with punk. (EC)
(Munster Records, PO Box 18107, Madrid 18080, SPAIN)

NUB - "Captain Marvel" EP
The sound of Benicia is alive and well. NUB put together a consistent up paced record that has a HUSKER DU (Metal Circus) influence tempered by a poppier catchy feeling associated with the "East Bay Sound". This record is tight and heart felt. Cool stuff. (MK)
(Iteration Records, PO Box 742, Benicia, CA 94510)

OBLIVIANS - "Now For The Hard Of Hearing" EP
Fuck yes. Their best yet, in this scribe's humble opinion. They're rough and they're tough, but devilish clever. If the lame-ass JON SPENCER BLUES PADOOGIE sounded like this, then I'd understand what all the to-do was about. As it stands, this is "the shit" (my goodness, I feel 10 years younger just from using such a hip slang term!) as far as the state of gritty, fucked-up (contemporary *and* valid) rocking rhythm and blues. (DD)
(Estrus, PO Box 2125, Bellingham, WA 98227)

RECORD REVIEWS

1.6 BAND/RORSCHACH - split 45

Two recently defunct bands present tunes by two long gone bands, namely DAG NASTY and BLACK FLAG. Normally bands shouldn't try to conquer a tune as quintessential as "My War", since you can't really improve upon something that perfect. However, to every rule there is an exception, and ohmigawd is this it. RORSCHACH pound out a version which as they say, rocks me like a fuckin' hurricane. Fuck, fuck, fuck this rules! 1.6 BAND definitely don't improve the original of "Trying", I find Kevin's monotone vocals a tad lacking, however if I hadn't heard the original a million times, I'd think this was still a pretty great tune. (LD)
(Chainsaw Safety, 85-16 88th Ave., Woodhaven, NY 11421)

ORAL - "Slagen I Blod" CD

Spikey-haired, umlaut-ridden hardcore kept short and loud. Sturdy vocals and some pretty intense drumming and riffing. Rates right up there with some of the old speedy bands on the Propaganda label. If the opening song,"Oh Jord...," doesn't grab you, nothing will. (NN)
(Fairytale Records, no address)

PAGEANT - "Apology/Adamant"

I think I'd like to see this band live cuz the punch is missing on this 7", but it sounds like it exists there somewhere. It just didn't translate on this recording. This stuff is dynamic and e-word (emo), kinda like ADMIRAL. (KG)
(Romance Records, PO Box 3041, Danbury, CT 06813-3041)

THE PARASITES - "Pair" LP

This is more of the well crafted pop punk that the PARASITES are known the world over for. Sort of. This LP consists of previously released PARASITES tunes rebuilt from the ground up.. All of these versions improve on the originals in one way or the another. Now if only MTV would play the "Both Sides Now" video we'd have the next GREEN DAY. (MM)
(Munster Records, Apdo Correos 18107, Madrid 28080 SPAIN)

PART TIME PUNX - "Froh, Dab Es Uns Gibt" CD

Tuneful, melodic, mid-tempo punk rock. Vocals are sung in German. Strangely, this recording is mixed like the first RAMONES record: the bass in one speaker, guitar in the other with drums and vocals down the middle. Musical reference points might be CHANNEL 3's "I Didn't Know" crossed with COCKSPARRER's "Out On An Island". (MM)
(Orgasm Records, Obertorstr. 6. 35792 Löhnberg, GERMANY)

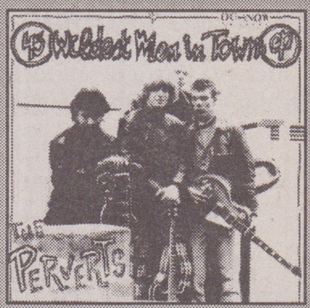
PEASANTS - "Rock Bottom" LP

Weirdo, retardo punk with a strange edge that actually has some very cool moments. Best thing going for it is a sorta "arty" retardedness as opposed to say "crude". Closest comparison I can think of is possibly the CHILD MOLESTERS although that's only for some of the songs. Other songs seem to indicate more of a noise, fucked-up thing very similar to NO TREND which was a nice surprise for me. Lotsa variety in these 16 songs and generally good material. Crude packaging screams "collector's item". (HD)
(Peasants, PO Box 80661, Minneapolis, MN 55408)

PEGBOY - "Earwig" LP

Once again these folks (ex-NAKED RAYGUN, RAT-TAIL GRENADIER) pull off a well paced piece of rock with definite NAKED RAYGUN edges. It's not punk, it's not rock; it's just an even paced cross of the two. Fairly distorted guitars provide a wall for loosely melodic vocals. They also throw in an exact rendition of MISSION OF BURMA's classic "Revolver". (MH)
(Quarterstick, PO Box 25342, Chicago, IL 60625)

THE PERVERTS - "Wildest Men In Town" EP



Three short songs, trashy garage punk with Jagger vocals. The lyrics are kinda dumb, and it seems they were having fun doing this. That doesn't mean you have to look for this record; check out the MAKERS or the RIP OFFS instead. (EC)
(Piggy Bank Ltd, Hillegaersberstraat 86C, 3051 RN Rotterdam, HOLLAND)

PET UFO - "Pigeon Heaven" EP

This woman-fronted band from Columbus, OH is hard to describe. The buttery harmonies and serrated screams stand out over the straightforward midtempo metal-grunge guitar. Honest lyrics speak more of frustration than anger or sadness. An interesting, distinct band that you wouldn't dance to, but you'd probably listen with bitter empathy. Similar in sound to their previous EP. (JH)
(Burnt Sienna Records, 207 Powhatan Ave., Columbus, OH 43204)

THE PHANTOM SURFERS - "Orbitron!" EP

Can we talk? Surf music? Sure, it's fun to dance to, usually fun to see live, but I feel sorry for people who actually *buy* all these records. Still, when I'm assigned surf records I can't help but do the twist in my swivel chair as I write the reviews. (No, I *don't* have to say anything about this particular record. Like, duuuh, it all sounds the same!) (PC)
(Estrus)

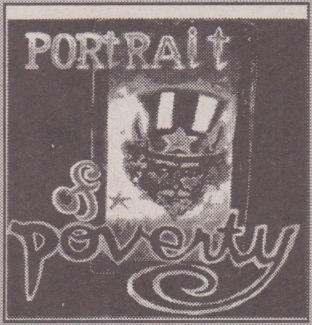
THE PHANTOM SURFERS - "Flutter Foot/Playa Raton"

I may not be a surf connoisseur, but I know what I like and THE PHANTOM SURFERS are one of my favorites. Two great upbeat surf instrumentals—one original, one cover. Production is so realistic it almost seems as though they're playing in your living room. Now wouldn't that be cool? (CK)
(Drop-out, 535 Stevenson St, San Francisco, CA 94103)

RECORD REVIEWS

PIPE - "You're Soaking In It/ Trouble"

If you like grinding guitars, a steady, up-tempo beat and punk rock played just for the sake of playing it, then dive in. The choice of a REPLACEMENTS cover was clearly appropriate. (KK)
(Amish Recs, PO Box 5664, Newark, DE 19714)



PORTRAIT OF POVERTY - "Term In Hell" EP

Decent negative punk from Tacoma. While this first track has way more guitar noodling than I can stand this is effective, altho' not particularly innovative heavy hardcore. Good, but not great. (LD)
(Mother Records, 817 Division Ave. #C, Tacoma, WA 98403)

THE PROCESS - "High Performance Ammunition" EP

You get a handful of great solid ultrafast punk numbers on this 7-inch from THE PROCESS, a Ukiah, CA band sounding somewhat like a hardcore MOTORHEAD. With gruff vocals and great drum fills these breakneck songs never let up. I thoroughly enjoyed their ditty "Hippy Death Camp" (but where are the lyrics?). (JH)
(Monitor Records, PO Box 4906, Berkeley, CA 94704)

PSYCHEDELIC WEDDING - "More B.S." EP

This sounds like L7, the vocals are like L7, four songs that almost fall into heavy metal. The 80's are over!!! Please don't bring them back! (EC)
(no address)

PUNKY ROCKIT - "Freckle Fade Cream" EP

A little bit of SoCal, a little bit of East Bay, but delivered with mid-80s hardcore energy. Reminds me a bit of THE OFFSPRING, though the vocals and lyrics have more of a DC feel. (TY)
(Atomic Fireball, 2011 NE 47th, Portland, OR 97213)

PUSSY CRUSH - "Kill You" EP

Pop punk with female vocals. Lyrics are nicely pissed off, but not sung with equal hate. I sorta liked this but the music is missing the fundamental passion of that driving beat that I love so much in punk. But if you like light, fun, rockish punk you might really like this loads. (AI)
(La-di-da Productions, no address, UK)

RAISED FIST - "You're Not like Me" CD

Kinda reminds me of INSTED and TURNING POINT. Typical straight edge sound with typical lyrics from Sweden. I think this is a pretty good record but, it needs a little more originality. (FA)
(Burning Heart, Kolsvagatan 4, 731 33 Koping, SWEDEN)

REMAIN - "Die Alone" EP

Hard and heavy but yet melodic and emotional music here by this Los Angeles based band. Kind of remind me of early SPLIT LIP with angrier vocals. Really well written lyrics with a lot of good points, covering political and personal stuff. Pretty good first release from this new label. (FA)
(Ammunition, PO Box 461, Bellflower, CA 90707)

RICE - "Fuck You, This Is Rice" LP

Hey, me being of Asian descent I can understand their fascination with rice. I can definitely appreciate the cover as well, but as far as gimmicks go, this one goes on way too long. Maybe a 7" of hardcore songs about rice would be cool but a full LP is a bit much. Besides the lack of a lyric sheet (which may have made the joke funnier, maybe...) I couldn't really dig RICE's brand of monotonous, pissed off sounding tuneless hardcore thrash that's about a flavorless and fresh as a bowl of plain white "minute" rice. (EY)
(Lookout!)

RIP OFFS/TEENGENERATE - split EP

What more can be said about these two regal garage punk bands? This being my very first review for MRR, I had to wonder. All redundancy aside, though, the RIP OFFS can do no less than rock! Their first song, "Leave You Cold", is a cool song, damn cool, in a knee-jerkin', very SUPERCHARGER (duh) way, but I have other more fab-fav RIP OFFS songs. "Do The Uganda", by Stingray of THE CONTROLLERS, is a total bop-your-butt-around-the-room party song. This version rocks hard in that randy, punch-punk RIP OFFS way. I'll be doin' the Uganda at the laundromat, the grocery store, in my sleep. OK, TEENGENERATE, please can't we all pitch in a buck and get these guys some production? What are two really great songs (especially the first, "Mess Me Up") sound muddy, you just yearn to see them live. Poor Fink's too-cool vocals are the toughest, but this is almost lost in the silt as well. But, ya know, I really don't give a damn; because this little record is a tasty ear snack, and I'll munch it again and again! (RY)
(Wallabies Records, 5-14-503, Hinode Urayasu-Shi, Chiba 279, JAPAN)

RECORD REVIEWS

ROADSIDE MONUMENTS/ HABITUAL SEX OFFENDERS - split EP

THE ROADSIDE MONUMENTS song is sorta like a ballad, kinda quiet and slowish and poetic. THE HABITUAL SEX OFFENDERS are sorta a fun, fuck-you band who do a song called "The Monostat Seven" which music-wise is a happy, danceable song about yeast infections, which I'm sure as guys they know nothing about. (Otherwise the song would be a slow, painful, screaming drag. Hee Hee.) (AI)

(Chicken Ranch Music, PO Box 1157, Ruston, LA 71273)

RYKER'S - "Brother Against Brother" CD

NYC style hardcore from Germany, tough guy, macho core, what else can I say?. (FA)

(Lost & Found, Bunteweg 1, 30900 Wedemark, GERMANY)

SATANIC SURFERS - "Keep Out" CD

Skate punk from Sweden, with wimpy lyrics. Epitaph kind of shit. If you are into happy sort of funny stuff like NOFX, or PROPAGANDHI you'll probably like this one. (FA)

(Burning Heart, Kolsvagatan 4, 731 33 Koping, SWEDEN)

SATAN'S PILGRIMS - "Haunted House Of Rock" EP

This is the real shit that leaves THE APEMEN biting the dust. Excellent spine-chilling instrumentals, four Bela Lugosi surf punk tunes that would fit perfectly in Ed Wood's "Bride Of The Monster" or "Plan 9." (EC)

(Estrus Records)

SCHWARTZENEGGAR - "The Way Things Are... And Other Stories" CD

Very political intellectual type vocals and lyrics over kinda rockin', kinda wimpy music. Maybe it's the keyboards that rub me the wrong way. Reminds me of the latter ANGELIC UPSTARTS stuff or even early MIDNIGHT OIL with "It's the words that matter" feel. (RL)

(Allied Records, PO Box 460683, San Francisco, CA 94146-0683)

SCRATCH - "Cosmic Catnip Scratching Post" EP

Side A is pretty cool midtempo punk that follows the abababc pattern for most of the song which ensures rocking and a bit of catch and such. Real nice guitar sound, kinda typical though, maybe a Marshall half-stack. Good song though. Side B is a live recording of two songs back to back that are not all that snazzy. Sounds like it was a late show and probably their last songs as the energy was fading and so was their appeal. (FR)

(Ridgemont Recordings, PO Box 879, Allston, MA 02134)

SCREW 32 - "Old Idea New Head/Tightrope"

Sounds like a DC straightedge hardcore band that moved to SoCal and set up shop. Very polished and together sound but not overproduced. Overall, very good and retains a lot of the energy that the East Bay is used to seeing from these guys live. Motivational music for those gloomy mornings that you'd rather just stay in bed. Simply put on your shiny new SCREW 32 EP and get up! (FR)

(Scooter's Records, 622 25th St., Hermosa Beach, CA 90254)

SICK'N'TIRED - "I Don't Usually Get Like This" CD

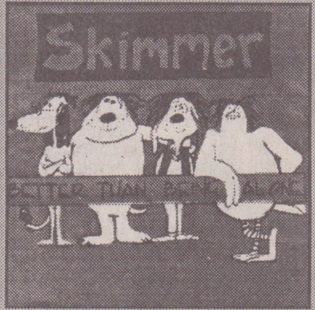
This Detroit band combine straight ahead rock and roll with punk edges and occasional dips (ala NOFX) into jazz, ska, metal, etc for effect and then zipping back on track. 14 catchy songs with great choruses here, including stuff from their debut 7". The kind of hard tourin', crazy drinkin', amazing musicians you could expect to be on..... (KS)

(Too Many Records, PO Box 1222, Spokane, WA 99210)

SIT N' SPIN - "Santa Claws" EP

A boppin' trio of Xmas tunes, for the most part quite catchy and pop-punky and brimming with the kind of holiday cheer that drives Tim crazy every year (which is why I'm reviewing this). Great front cover, memorable tuneage—hey, what more could you want? Recommended. (SS)

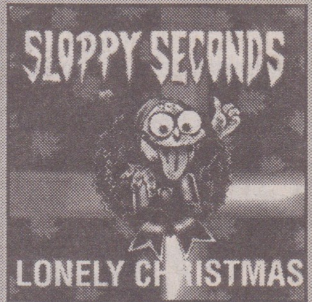
(Worrybird Disk, PO Box 95485, Atlanta, GA 30347)



SKIMMER - "Better Than Being Alive" EP

Four songs, all solid pop-punk with instantly memorable tunes and hummable choruses, and hard guitar to back it all up. There's a distinctly American sound to this one, not unlike personal faves THE PARASITES. (SS)

(Crackle, PO Box HP49, Leeds, LS6 4XL, ENGLAND)



SLOPPY SECONDS - "Lonely Christmas" EP

Where do you draw the line between "cute" and just "lame"? "Lonely Christmas" is a semi-serious ode to the Holiday Season, complete with piano and backup singers, which rocks about as hard as you'd expect. The B-Side has upbeat ditty appropriated from "Santa Claus Vs. The Martians" and a good, fast-paced rocker that's more like what you'd expect from SLOPPY SECONDS. So much for my holiday spirit. (JR)

(Taang!)

RECORD REVIEWS

SOURMASH - "Suck Up To Rachel" EP
Poppy punky college rock-ish stuff. Although this reminds me of SICKO and like bands, this didn't quite do it for me. But definite potential on the pop punk talent watch. (RL)
(It Is Records, PO Box 2835, Bellingham, WA 98227)

SPAZZ - "Dwarf Jester Rising" LP
Three hardcore prodigies spurt out a much-awaited album's worth of power violence. Tri-vocaled hostility served up at light speed with lyrics about everything under the sun. Stronger than AC Slater, yet as smooth as that sweet-talking Zack Morris. Kelly Kapowski would flip for this. (NN)
(Clearview, 2157 Pueblo Dr., Garland, TX 75040)

STARVED & DELIRIOUS - "Downfall" EP
Hey, I've said it before, I'm a total sucker for raging HC with female singers. Three great blistering tracks, a little fold out poster, and decent, heartfelt lyrics. Decidedly punk, they need haircuts tho'. (LD)
(Peace Creep, PO Box 42451, Portland, OR 97242)

STINK/BUILDING CLUB - split EP
The STINK side is more HUSKER DU-ish stuff from these guys. Which is cool in my book. The BUILDING CLUB sound just like early FIFTEEN, which is also alright with me. Also, this group claims this will be their only release as an ode to punkdom. Are they serious or just growing out of it already? Such restraint. (RL)
(Liquid Meat/Slurr Records, PO Box 460692, Escondido, CA 92046)

SYSTRAL - "Maximum Entertainment" EP
While the more moody and ethereal intros will throw many people off (as it did to Tim Yo!) - high octane angst is the main course here. This defines stark from every angle - graphically, musically and lyrically. Ranges from the ethereal to brutal noisecore - take their musical diversity, careful sampling and dual vocalists and you're certain to end up with a release that stretches expectations. Impressive!! (TM)
(Per Koro Records, Markus Haas, Bismarckstr. 55, 28203 Bremen, GERMANY)

TANNER - "One On Me" EP
Also hailing from San DIEGO, this band has a similar feel to ROCKET FROM THE CRYPT. They manage to pull off a compatible style of Rock-n-Roll but with intentionally less of a catchy quality. A subtly strange vocal style accentuates this effect. The short song on the B-side repeats itself three times. (MK)
(Sympathy For The Record Industry)

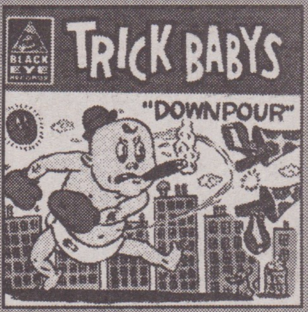
TERROGRUPPE - "Arbeit?" EP
Absolutely top rate headbouncing Punk rock. (Yes, that's an upper case P.) Catchy, well played, raw, "old school" sing-a-long Punk rock. And it's 10% PC! Do not miss this. (KK)
(Jelly Records, Danckelmann Str. 20, 14059 Berlin, GERMANY)

THOMAS JEFFERSON SLAVE APARTMENTS - "Negative Guest List" EP
Wow, what a freak out session this one is! I can't wait to see these weirdos live. Wandering guitar riffs, nasty tones, retarded vocals and wicked rhythms. The singer is king geek of the candy store. Total weirdo stuff. I'd kill my dog just to see this band. Very enjoyable, it cleared the room by the first song. (SM)
(Silt Breeze, PO Box 15757, Philadelphia, PA 19103)

THORAZINE - "Coffee, Tea Or Thorazine" EP
Three-chord basic punk from Philly with a very raw guitar sound. The recording sounds sort of muted or something, maybe it's the Thorazine, but more likely it's the recording quality. Once this band tightens up I think I'll really dig on 'em. (AI)
(Hell Yeah, PO Box 1925, Burbank, CA 91507)

TOTEMPOLE - "Baby Robs Banks" EP
I once heard that certain tones in music can cause a deep rumbling stir in one's bowels, and even induce a bowel "movement," if you will. I'd be curious to know if there was ever a suspiciously long line outside the heads at a TOTEMPOLE show. No pop here. Loud, headachy punk. It's the second side of this record that I took to, the song "Rockets Rally Red." It's slower than the first two, with cocky drums, beastly bass, and cool breaks and changes. Apparently their singer drinks attitude juice like Kool-aid, cause he's a real prick; not vile or diabolical, just pompous as hell. Cool! He growls and shrieks 'til I'm afraid he'll pop his scrotum. Maybe he's got a log jam! Make no mistake, I like em'. (RY)
(Last Resort Records, PO Box 2986, Covina, CA 91722)

TRICK BABYS - "Downpour/Secret Life"



I can't believe my good luck!! This single is great!! I feel like a king this month. TRICK BABYS actually play "real" pop music. Real stuff that sticks in yer head with like style and hook!!! A female singer that actually knows what she's doing and delivers the vocals great, with *style*!!!! I am so fucking jealous, how do I get into a band like this?? (SW)
(Black Eye, PO Box 315, New York, NY 10276)

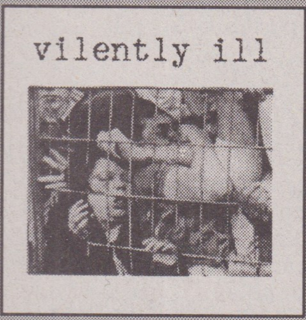
TRIGGER HAPPY BAND - "She Seeks" EP

This is furious, fast punk rock with tight drumming, strong shouted vocals, and driving guitar and bass. It melds all the vicious parts from early BLACK FLAG "Jealous Again" era and the BASTARDS "Propaganda" thrash assault. In their song "She Seeks", TRIGGER HAPPY unleashes a punk rock steamroller: "She's fuckin' bored on you." Quite good. (BR)
(Petter Kungsängsgatan 36D, S-75322 Uppsala, SWEDEN)

RECORD REVIEWS

UUTUUS - "Trapped in System" EP

When most people look at a 10 song Finnish release where the longest song clocks in at a minute 17 seconds - there's not a lot of explaining necessary. It's certainly what you'd expect: blurred drumming, repetitive riffing, shouted vocals, and no wasted time—exactly the stuff I need when my moods are bad. Even looks like it's old—washed out black and white photos, cut and paste typewritten text—deja vu! (TM)
(Genet Records, PO Box 447, 9000 Gent 1, BELGIUM)



VILENTLY ILL - EP

Wonderfully trashed and way shitty sound recording, a Ye Olde School thirteen song 7" recorded on cassette. Total to-the-point 'Hardcore 101' and on the mark pissed lyrics, nothing new here or amazing, just really refreshing shot of pure punkness that sounds like a wavering bit of distortion, percussion of a sort and a guy yelling. Sorta like THE NEOS. It thrashes. Limited to 200. (KS)
(Knot Music, PO Box 501, South Haven, MI 49090-0501)

VISION OF DISORDER/LOYAL TO NONE - split EP

2 East Coast hardcore bands on one pretty good 7". First is VISION OF DISORDER with 2 heavy moshy songs that are impressive, a lot better than their demo. and then we have LOYAL TO NONE with 2 songs that remind me of BAD TRIP for the vocals, but the music is heavier and chunkier. Overall I think this is a really good record that should be picked up. (FA)
(Hearsay, PO Box 382288, Cambridge, MA 02238)

VITREOUS HUMOR/BOY'S LIFE - split EP

The VITREOUS HUMOR side is rather college rocky with poppy overtones. Toast and jam in the morning while studying for finals. Hum along stuff. While BOY'S Life come off sounding like a very emo type band—not exactly hardcore, probably don't refer to themselves as a punk band. Octave chords and distraught singing. (FR)
(Crank, 1223 Wilshire Bvld. #173, Santa Monica, CA 90403)

VIVA KNIEVAL - EP

I guess the deal with VIVA KNIEVAL is that this was Kathleen Hanna's first band, and this is their first albeit posthumous release. Of course featuring her usual brand of intelligent lyrics, unfortunately the music doesn't do a lot for me, it's just too rock and roll for my tastes. This is a new label which seems to have really good intentions; this, however, didn't grab me. (LD)
($4.00 ppd: Ultra Sound, 410 Franklin St. SE #7, Olympia, WA 98501)

WHITE FLAG - "Step Back 10" CD

The inevitable CD reissue - this contains the "S is for Space" and "Third Strike" LP's, two singles and comp tracks. Well, for the uninformed, WHITE FLAG had a peak of brilliance in the eighties - catchy hardcore with a unavoidable humor - luckily, most of that material is on this. Always destroying the expected, some of their graphical parodies are still unequaled. On the down side, this was simply too much - couldn't do 75 minutes in a sitting. (TM)
(Just 4 Fun, PO Box 2032, 612 02 Finspang, SWEDEN)

WHITE TRASH DEBUTANTES - "Crawl For It" CD

This band has been kicking around the club scene for at least 10 years now. It's basically been gravel voiced, transsexual (never been clear if she is pre op or post op) Ginger Coyote and whomever she can get to play with her. This recording is well played, campy punk rock and roll. There's 2-4 backing vocalists on each song and a violin player as well. Some of the lyrics and vocals are a little forced, but that aside, no one makes music like this anymore—which is too bad. (MM)
(Desperate Attempt Records, 1320 S. 3rd S., Louisville, KY 40208)

THE WITCHDOCTORS - "A Go-Go" LP

A solid set of mostly subtle (compared to their "Goin' to a Graveyard" EP) garage numbers. Thankfully heavy on faithful originals instead of overdone covers, there's definitely less deja-vu to be experienced in listening to this than the majority of current garage bands. Extra points for good packaging. Since I know that the several organphobes on the MRR staff probably indicate even more among the readership, *organ alert*. (DD)
(Dinoysus, PO Box 1975, Burbank, CA 91507)

WLOCHATY - LP

WLOCHATY are an incredible anarcho punk outfit from Poland who draw from a variety of musical influences to create their own sound, placing them above many bands of this genre. Twelve songs of resistance that stay away from slogans, instead reaching deeper and showing a human side full of passion, anger, and a focus to the cause of the predicaments. Every single song lyric is great, and choosing a particular favorite is no easy task. The use of the saxophone provides an atmospheric effect and mixed with the acoustic guitar, parts of this are very folk, in an EX style. Sung in Polish with lyrical translations in English provided. An excellent record. (MA)
(Nikt Nic Nie Nie, Zielona 16, 34-400 Nowy Targ, POLAND)

THE WOGGLES - "Return To Blood Beach" EP

Boring!! Boring!! Boring!! Boring!! Boring!! Boring!! Boring!! Boring!! Boring!! Boring!! Boring!! Boring!! Boring!! Boring!! Boring!! Boring!! Boring!! Boring!! Boring!! I really don't think I can sit through another modern day hum-drum surf group. It's gotten far out of control. There's no magic in any of this shit anymore. You can't escape it. Surf music has become as bad as mid-'70's disco. Remember how everybody felt they had to dip their toes in it to be cool, just like BLONDIE and the ROLLING STONES and KISS. Same thing. It's too bad because I consider Wallabies Records to be quite respectable. (SW)
(Wallabies Records, 5-14-503, Hinode Urayasu-Shi, Chiba 279, JAPAN)

RECORD REVIEWS

THE WRONG NOTES - "Reverb Rockin' with the Wrong Notes" EP

Yet another half-assed band-wagon-jumping surf instrumental record from a bunch of nobodies from some state called Washington which probably doesn't even have an ocean like we do here in California (the center of the world, by the way, and the only place that is *allowed* to have surf bands.) This pile of shit comes complete with overworked cliche sound effects of surf crashing on a shore (how *compelling*) and dragsters tearing down a dragstrip (what a fucking *original* idea). The dragstrip song even goes so far as to blatantly rip off the guitar line from THE CYNICS "Blue Train Station", which was ripped off to much greater effect years ago by S.F.'s own EIGHTBALL SCRATCH. (A *California* band, may I remind you.) If you see a WRONG NOTES record anywhere, pick it up and throw it like the frisbee it is. (CH)
(Velocity Records, 5839 S. Warner, Tacoma, WA 98409)

ZEKE - "Super Sound Racing" CD

Fast as a Super Bee 440! This is one of the better discs I've heard in a long time. Drive drums, power starts, full on rage, and not a lick of pop bullshit. Vocals rude and rough! A definite Gearhead hammer. Dig this one up before the motor head revival is over. (SM)
(IFA Records, 607 East Lake E., Seattle, WA 98109)

V/A - "All Kindsa Girls" 2xEP

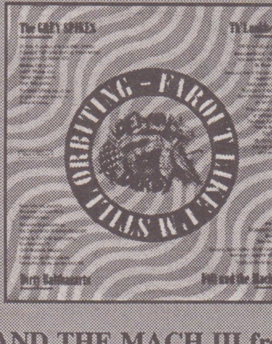
Great compilation, 4 bands from 4 countries, and not a male among them. CUB from Canada, PINK KROSS from Scotland, LEMON BABIES from Germany, and MINI-SKIRT MOB from the USA. Two songs from each band, and it's all good pop-punk, and the package looks first rate. (MC)
(Munster, PO Box 18107, Madrid 28080, SPAIN)

V/A - "Boston Is Burning" EP

This compilation EP features some heavy angst hardcore music that is far from easy listening. CONVERGE are weird artsy-metal, DIVE are screamy emo-core, DALTONIC do a slower moshy number and OPPOSITION round it out with mostly instrumental hardcore. DALTONIC have a great line: "I'm looking for a partner to help me get through this life; it's so hard for me to trust my friends how the fuck can I trust a fucking wife". (JH)
(Hearsay Records, PO Box 382288, Cambridge, MA 02238-2288)

V/A - "Intentional Wars" EP

Five metal edge hardcore bands from Takamatsu City, Japan sound off in all their glory on this one. This is pretty darn metal though, anyone who has an aversion to whammy bars and short solos, don't pick it up. This whole thing is completely overdriven and compressed so it sounds kinda scary. The best track off of here is DDT which is very INFEST sounding and has what could be a sing along part. Worst part is the ORGANS OF SHOSE which has some blatant rips off of "Fight Like A Brave" by the CHILI'S. Woah. (FR)
(MCR, PO Box 17742, Covington, KY 41017)



V/A - "Far Out Like I'm Still Orbiting" EP

THE GREY SPIKES from L.A. give us a really fuzzed-out punker that sounds good, for all its heaviness. TH'LUNKHEADS from England blow mud and shoulda been left off. THE DIRTY BALTHAZARTS from Belgium are almost heavy metal with their chunky guitars and tough-guy vocals, but too stupid to really like, so we'll forget about them too. Now then... FIFI AND THE MACH III from Japan are a real hoot and run away with the whole record. You end up wishing all four songs were by them. Their sound is a little underproduced, but a great song about riding a bike (I think) leaves you wanting more. Let's hope they put more out. (CH)
(Demolition Derby, Tervuursesteenweg IH, 1820 Perk, BELGIUM)

V/A - "Live from the Masque 1978 Vol. One" CD

With names like the GERMS, WEIRDOS, BAGS and SKULLS, most people should have an immediate idea what this is like. Recorded live at an Elks Club in 1978 - this was part of the lineup of a benefit show held to raise money to reopen the Masque after a Fire Code violation. The recordings are decent, they're obviously live - there's better quality live recordings from some of these bands on bootlegs, but it's certainly listenable. More historical than anything else. (TM)
(Flipside, PO Box 60790, Pasadena, CA 91116)

V/A - "North By Northwest" EP

Here's a 4-song 4-band compilation of straightedge bands from the Northeastern quadrant of this country, that features a variety of styles of the multi-faceted sxe scene from the metal of mosh of today to the straight ahead no frills of yesteryear. KURBJAW start the show with an uninspired metally number with the drums figuring prominently in the mix, but alas, no real 'oomph'. Then CORNERSTONE offer up a very BOLD sounding song, straight out of '88. Flipping this over, HALFMAST and EMISSION come at you with a more inspired and charged delivery that combines the best of hardcore and metal that make it worth the while. This deserves repeated listenings, and will even impress those people whose minds are shut tighter than Ft. Knox when it comes to straight-edge. (MA)
(Hearsay Records, PO Box 382288, Cambridge, MA 02238)

V/A - "Periscope" LP

This is a mix of hardcore, and underground pop, with some great tracks in the latter genre. The GO SAILOR and EXCUSE 17 songs stand out as do some of the obscure bands like TUMMY ACHE and CRABS. Also includes BECK, MULITEO FAIRIES, FITZ OF DEPRESSION, etc. (MC)
(Yoyo, PO Box 10081, Olympia, WA 98503)

V/A - "Plot" LP

I really hate to say that records "rule", however say it I must, 'cause rule this does. A benefit LP for Plot zine, this LP features 18 European bands; most of which are good to great. Includes: CWILL, LUZIFERS MOB, ACME, STACK, WOUNDED KNEE, MINE, plus so much more. (LD)
(Common Cause, Konrad Adenauerstr. 54, 73529 Bettringen, GERMANY)

RECORD REVIEWS

V/A - "One Beer Short Of A Six Pack" EP

If there was a punk award for "best 7" packaging" this would definitely be a contender. I mean, the puke green vinyl and the glow in the dark sleeve make this worth getting just by themselves, not to mention the subject of the songs (which is a favorite pastime of yours truly). Of course the music plays a major role in the making of a great 7" and this ranks high in dept. also. Mostly great "straight" ahead punk, it has a few "shots" of oddity thrown in like the psychotic rambling of SCHLONG, for instance. My fave tracks included the bouncy uptempo punk of the QUINCY PUNX, the lo-tech thrashy punk of the MOTARDS, and the laid back '77 style of the CRYING OUT LOUDS. Get this now! (EY)
(Turkey Baster Records, 6403 Johnny Morris #12, Austin, TX 78724)

V/A - "Pogo Attack" LP

In the spirit of the early 80's punk and Oi compilations, this LP features 24 songs from 12 punk bands, in this case from CT, NY, NJ and PA. The multicolor pullout cover features each band's personalized lyrics, photos and scribbles. This record is really impressive, not only in that it's a DIY product, but that it provides heaps of great, classic listenable, lo-fi punk/oi music. I'm partial to 86'D, a girl band from NY. Also featured are U.S. Oi darlings BLANKS 77 and AUS ROTTEN. (JH)
(Pogo Punk Records, 1303 Myrtle St., Hillside, NJ 07205)

V/A - "Rebuilding" LP

This is a great compilation with great bands such as, GORILLA BISCUITS, BURN, TURNING POINT, and NO ESCAPE. It was originally pressed as a 7" with one song by each band, now it has been repressed as a LP, including the out of print TURNING POINT, NO ESCAPE split 7", and tracks from the "Forever" Comp. A really good chance to get your hands on records that you will probably won't see in record stores. (FA)
(Temperance, PO Box 981, Ocean City, NJ 08226)

V/A - "Soundtrack To The Revolution" EP

The bands: CHOKEHOLD, KNOCKDOWN, CONVERGE, BOUND. The standouts: CHOKEHOLD! Anti-smoking songs are such a nuisance for those who smoke. Somebody really should put out a full-on no-smoke comp. The production on this song is cool cuz the vocals stick out and grab. Also, the BOUND song rips and is vicious HC that isn't generic or stereotypical. (KG)
(Onlook Records, 43 Essex St, Marlboro, MA 01752)

V/A "Teaching You No Fear" CD

This is a 7-band compilation of mostly hardcore bands from Sweden that in one way or another are related to skating. The best cuts come from RAISED FIST, NO FUN AT ALL and 59 TIMES THE PAIN. Over all, this is okay.... (MA)
(Burning Heart Records, Kolsvagatan 4, 731 33 Koping, SWEDEN)

V/A - "Rocktober Fest" EP

Yes, it's affiliated with the most worthy Roctober zine; four bands, and here's the rundown. BOSS FUEL's cut is fairly heavy and mid-tempo; shouldn't Bruce be taking this one on? GOBLIN's song is even heavier sounding and is touted as "completing the trilogy begun with SUICIDAL TENDENCIES 'Institutionalized' and followed with METALLICA's 'Sanitarium'," which is a pretty good joke (I think). TART - uhh, JUDY COLLINS goes Riot Grrl? Sorry, I just don't know what to make of it (although the meaning of the lyrics are clear and seem from the heart). CREEP FACTORY - I get it, it's the "saddle Doctor D. with the latest unknown instro combo" syndrome. Well I've got the last laugh here, because "Johnny Creeper Called Me Late Last Night" is a pretty nifty little number from what is probably a quite swell band. Colonel Johnny Creeper lays down some moody guitar while the rest of the CREEP FACTORY keep things chugging. A memorable number (unlike too many of the instros being foisted on an unsuspecting but perhaps all-too deserving world) with a good gag. (DD)
(Roctober Records, 1507 East 53rd St. #617, Chicago, IL 60615)

V/A - "The Core Sessions" CD

A very D.I.Y. sampler of newer bands out of Sydney, Australia with PUBLIC HANGING, FERAL DREAMS, OMNICIDE, S.M.U.T., and BLOODCLOT. While ranging a wide variety of punk stuff, much is very paint by the numbers and in need of development and polish. S.M.U.T. are the exception here with cool female vocals and solid political lyrics. (KS)
(Trans Alien Recordings, PO Box 181 Newtown, NSW 2042, AUSTRALIA)

V/A - "Uno" LP

This comp features various songs from bands in the emerging Kalamazoo punk scene. The tracks include DECONSTRUCTION, INOURSELVES, LOCKHEED ELECTRA, FLETCHER, and JIHAD. With quite a variety in styles the music ranges from the subdued quirky reflectiveness of LOCKHEED ELECTRA to the straight forward, manic, razor blade gargling rage of JIHAD. (MK)
(Checker Records, 1516 S. Burdick St., Kalamazoo, MI 49001-2710)

V/A - "Who Git's Da Deer?" CD

A Creep Records comp that has extensive samples of each band. None are all that amazing, but they line up as follows: PLOW sound like a cheap imitation of NOFX - poppy, catchy and bad recording; BRODY are a slower, harmonious sing songy band; BERNIE BERNIE are folky punk with more spoken vocals, simple; HEADFLAP are punchy and prodding...uhh, boring; TAUMMAN tend to be slower, weirder with female vocals; THE CRASH are more upbeat with pop punk and groove bass lines; STATE CALLED GRACE include distorted, mid-tempo guitars..pretty nondescript; PRODUCT, one of the better bands, have a heavy, mid-tempo groove with thick, gruff to screeching distorted vocals; and finally, by far the best of the bunch, with songs about girls - catchy, hooks abound, and nice harmonies, are BUGLITE. Bonus track gives us a good 'ol boy suffering from a recent deer bite to the neck and a dog bite to the leg. (SB)
(Creep Records)

theologian RECORDS

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t-10 F.Y.P. "Cooties e.p." 7"
t-11 FOR LOVE NOT LISA "Softhand" 7"
t-12 DEAD TREE "Don't Know" 7"
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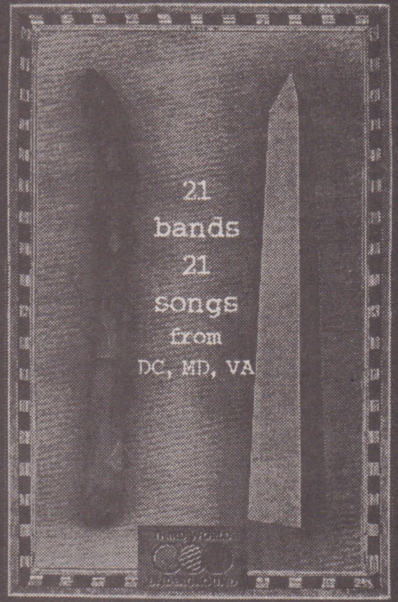

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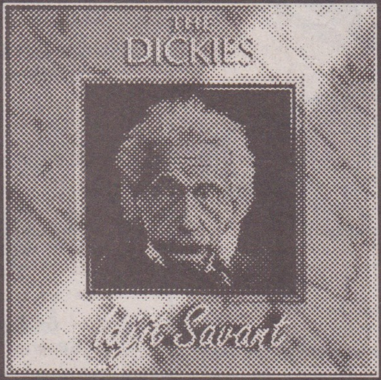

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- **all of Doghouse Records' available inventory is currently in stock.**
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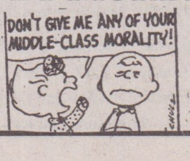

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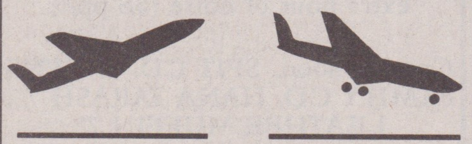

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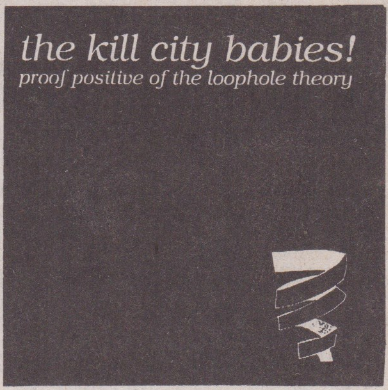

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sem•i•nal \ˈsemənᵊl\ *adj* **1** : relating to seed or semen **2** : causing or influencing later development

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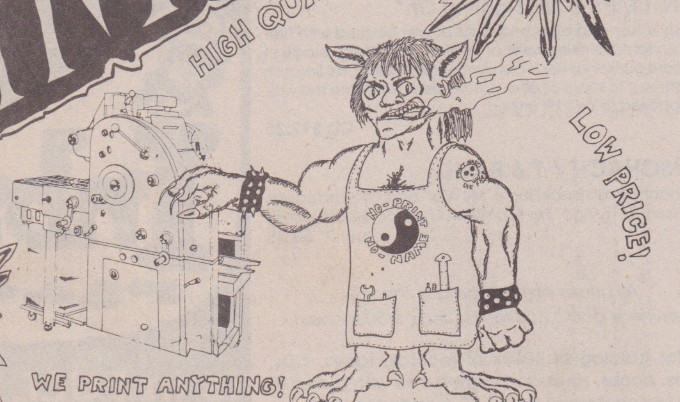

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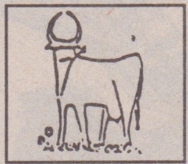

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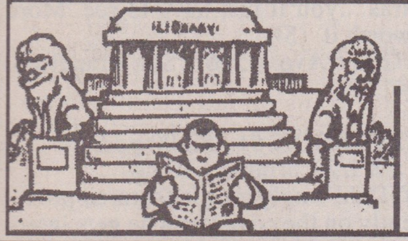

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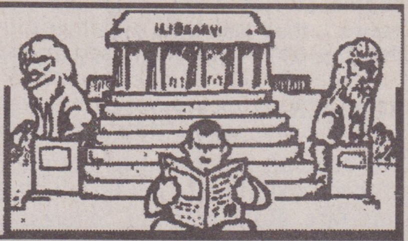
Reviews by: (BA) Bill Arsenault, (MA) Matt Average, (SB) Suzanne Bartchy, (SC) Slaugh C, (KC) Kim Carlyle, (CC) Carrie Crawford, (SE) Steven Even, (JB) Jodi B Feldman, (GF) Gardner Fusuhara, (LH) Lance Hahn, (HH) Harald Hartmann, (JX) Jux, (PK) Pete Ketchpel, (ML) Missy LaVallee, (TM) Timojhen Mark, (JP) Josh Petrin, (MP) Mally Propism, (KQ) Kim Quality, (JR) Jeff Random, (JW) Joe Whiting



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ACME NOVELTY LIBRARY #3 / $4.50 ppd
6 x 8 - printed - 40 pgs
This is the best comic ever. Bizarre and experimental strips about a guy named Potatoman. If you appreciate good graphic design, like comics that require you to think, or just want to be entertained by the weird humor (simulation of early to mid 20th century advertising copy ...), check this out. Available at most half-decent comic book stores for $3.50. (JP)
Fantagraphics Books / 7563 Lake City Way NE / Seattle, WA 98115

ACTION GIRL COMICS #1 / $3.00 ppd
6 1/2 x 10 1/4 - printed - 24 pgs
Compilation of comics by different women in the know. Kinda punk, kinda grunge, kinda MTV Real World, but sorta nice too. The appropriation of punk imagery can be confusing, but in the end is only just... slick. yuck. (CC)
PO Box 060380 / Staten Island, NY 10306

ALLEY CAT #2 / $1 ppd
5 1/2 x 8 1/2 - offset - 16 pgs
The general running theme is anti-religion. Contains various writings on first-hand interactions w/ religious folks whether it be in front of abortion clinics or in Catholic school. Anyone who made it through Catholic schooling will probably appreciate the sentiments expressed here. (KC)
Lee Reiherzer / 820 Frederick St. Box E / Oshkosh, WI 54901

ALPHABET THREAT (no # listed) / no price listed
11 x 15 - newsprint - 20 pgs
Gender confusion, the need for revolutionary philosophy to be based in practical action, public school problems (and alternatives), why Alphabet Threat sucks, and much more in this political/humor zine. I like it. (JP)
3018 J Street #140 / Sacramento, CA 95816

ANNOYANCE #8 / $1 ppd
5 1/2 x 8 1/2 - copied - 42 pgs
Music & personal-type zine. Interesting topics featured: Pez (the candy), sXe, parents, Migraine Boy comics (yay!), cheesy lyrics, and nostalgia, plus an interview with those indie label heartthrobs J-Church. (PK)
Vasaar Box 3092 / Poughkeepsie, NY 12601

AS LARGE AS LIFE #10 / 50¢ (?!)
5 1/2 x 8 1/2 - copied - 28 pgs
Wow, practically a Propaghandi FANzine - they're everywhere in here! There's the tour diary, band update, and general praise for the band. There are countless ramblings in rambling-style writing about ridiculous things (phone games), not as ridiculous things (moshing), and even some things not ridiculous at all (human nature). Eh. (KQ)
#22-1680 St. Mary's Road / Winnipeg, MB / R2M 1C9 / Canada

AT LEAST WE DON'T HAVE EARTHQUAKES #1 / 2 stamps
5 1/2 x 8 1/2 - copied - 38 pgs
Pretty fun little zine. Interviews with Sleeper and 30 foot Fall. Reviews, little goofy bits. I liked this, has character and some enthusiasm that you can feel as you read it. (GF)
5719 Viking St. / Houston, TX 77092

ATMOSFEAR #9 / $1.00 ppd
8 1/2 x 11 - copied - 24 pgs
Wow - the first Monument interview I've ever seen!! Amazing such a great band gets no press.... anyway - while this doesn't stray from the tried and true zine formula (not that we do much either !) - some good reading - Monument, Medicine Man, 13, reviews etc. Nothing earth shaking, but if your tastes are even remotely similar there's something here for you..first 100 copies come with free issue of 'Losing Touch' #0.0, which has pointless depression finger pointing and some reviews..(TM)
PO Box 174 / NPS Stn / Amherst, MA 01004-0174

ATTITUDE PROBLEM #27 / $3.00 ppd
8 1/2 x 11 1/2 - copied - 24 pgs
Here's a great zine from England that packs quite a bit of food for thought into 24 pages with interviews from Vorhees, Iconoclast, tribute, Premonitions, S.T.E. Collective, and Earth Crisis, along with a French scene report, reviews, etc. The best part of this issue was the columns section, the articles on women's health, and the rebuttals to the Earth Crisis interview. An intelligent and interesting zine that makes me glad to be involved in this thing called hardcore punk. this issue also serves as a benefit for the 1 in 12 Club. (MA)
A.N.O.F. / PO Box 2576 / Hardcore House / Colchester / Essex CO3 4AY / England

BEYOND THE WALL OF INJUSTICE #6 / $1.00 ppd
11 x 14 - offset - 66 pgs
The diseased bloat of Amerikkka better watch out because Joe brings us this kind and caring anarchy zine straight out of LA. Interviews with Penny Rimbaud of Crass and Steve Maycock of Conflict make this dirty black sweat shirt wearer proud. A blast of grind politics and recipes make this paper definitely one not to miss. (MP)
Joe / PO Box 6188 / Fullerton, CA 92634

BOON DOCKS #2 / $1.50 ppd
8 1/2 x 11 - copied - 36 pgs
A pretty good second issue here, with the usual zine kinda stuff... interviews with Jawbreaker (short) and 108 are inside as

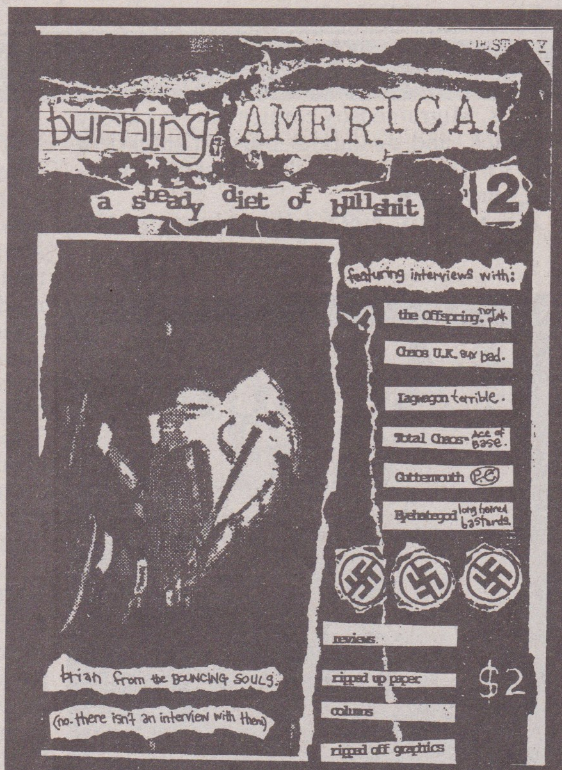
well as a piece on the knight rider guy, a couple stories and music and zine reviews... they also do a zine distro... (JX)
PO Box 637 / Pine Bush, NY 12566

BUNKER #2 / $2.00 ppd
8 1/2 x 5 1/2 - offset - 36 pgs
The contents contained within the pages of this are definitely not your typical zine fare. Bold graphics, interesting writing and a sardonic tone makes this one of the best zines I've ever read. This issue features an article on satanic ritual abuse, insight into the life of a mistress, a recount of being kidnapped (fact or fiction?), two conspiracy theories; one on the death of John Lennon and the other questioning the legitamacy of popular music (a tool of the State to control the youth?), various individuals being questioned on their scruples, excerpts from the book "Nam", an interview with Rednek Designs, reviews and more. The use of guns and various descriptions of violent acts for graphic works well without being overplayed, and at points is hilarious. The Six Bullet Plan is definitely one of the best ideas I've heard in a while. (MA)
POBox HP72 / Leeds / LS6 1XT / W. Yorks. / England

BURNING AMERICA ZINE #2 / $2.00 ppd
11 x 8 1/2 - copied - 48pgs
An action packed zine featuring interviews with Total Chaos, Chaos UK, Lagwagon, Guttermouth and The Offspring. It has lots of reviews and cool graphics. There is also a letter from Epitaph explaining Bad Religion's motivations for signing with Alantic. Not a bad reading zine with plenty of humor. (HH)
PO Box 898 / Largo, FL 34649-0898

CACTUS AMONGUS #1 / 2 stamps or trade
5 1/2 x 8 1/2 - copied - 40 pgs
Hmmm. I read through this whole thing trying to look for something notable to comment on, but I can't seem to find it. Lots of little rants and stories, but nothing you really need. (KQ)
PO Box 43141 / Tucson, AZ 85733

CAROTHER'S BROS. #2 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 52 pgs
An ultra-personal zine where everything is recounted in the most intimate of ways. I like that kind of writing, because it brings the reader closer to real emotion, which is generally more interesting than just straight reporting. These super nice folx live in a relatively small college town where they recount countless tales from the highlights of daily life, many having to do with punk shows/bands, etc... There seems to be a reoccurring statement that "girls who like Ben Weasel / Screeching Weasel" are coveted. Packed full of writing, it's a good read, if not a little hard to read.... layout / copy quality / handwriting does count. (SB)
PO Box 281 / Fargo Falls, MN 56537



CHANGE #4 / $2.00 ppd
8 1/2 x 11 copied- 94 pgs
Jeesus Christ, there is a ton of text in this zine! This installment features Las Mordidas, Rodan, Tar, Undertow, Justine DeMetrick,an article on welfare, random bits, reviews, etc. An overall excellent zine with diversity that's refreshing, and Patrick West should be greatly commended for taking on such a task as this. A solid weeks worth of reading material at least. (MA)
Patrick West / 9 Birchwood Lane / Westport, CT 06880

CHARACTER BUILDER #3 / $4.00 ppd
8 1/2 X 11 - offset - 50 pgs
Character builder indeed. A sharp collection of cleverly made points, a revelation on each page. Told with humor, passion, curiosity and intensity, this zine probes issue of romanticism, the Indigo Girls, hot gay sex, celibacy, work and play, evolution, and overall, stopping to think for just a moment. Superb handcrafted in the USA, with the most interesting format I've possibly ever seen. Comes with lots of extras....you'll just have to see. More than worth it. (SB)
1317 Grant Ave. #516 / San Francisco, CA 94133

CHATTERBOX #1 / $2.00 ppd (?)
5 1/2 x 8 1/2 - printed - 30 pgs
Jeff Dahl's ugly mug is featured prominently on the cover, and he gets interviewed inside, along with current bigdeal imports Teengenerate. Apart from that it's mostly reviews here, which favor the hard-rock / Hollywood end of things. A good quick read, though it seems spread a little thin over thirty pages. (JR)
5331 Virginia Ave. #1-4 / Hollywood, CA 90029

COMMODITY #2 / $2
8 1/2 x 11 - copied - 32 pgs
The first issue of this zine was interviews with bands who had recently defected from the indie scene (i.e. signed). This issue is all interviews with people who do indie labels-Dischord, Lookout, Gern Blandsten, AT, and Slap-a-Ham. There's also reviews and letters. A pretty interesting read and adds more fuel to the indie vs. major label fire. (ML)
7 Kenney St #3 / Jamaica Plain, MA 02130

COW/BOY LOVE WORD UP #6 / $ 1. 00
5 1/2 x 4 1/4 - copied - 34 pgs
A collegic tome that looks interestingly enough but falls flat in the prospect of glory. The woes of job hunting and a Gen x like look at local coffee joints wind through this, the latter being the more imaginative of the two. A daring slag on his roommates and college sport fill the rest of this out , making it look better than it feels. (MP)
Cow/boy Matt / 1026 N. 5th Ave. / Tucson, AZ 85705

DEATH CAMP / 2 $0.29 stamps
8 1/2 x 11 1/2 - copied - 8 pgs
The most radical thing ever written about A.I.D.S. Possibly the most shocking information you'll have to realize may be true. Did you know that the "HIV" virus can be caused by other diseases? When you're diagnosed with HIV, you get ATZ. ATZ kills living cells. If you don't have A.I.D.S., or even if you do, you'll die from taking ATZ. Health insurance industry motivated by $$$$$$ careers; conspiracy to off gays? Duh. Think about it, and then send for this provocative zine. (SB)
PO Box 40682 / San Francisco, CA 94140-0682

DIG IT! #4 / $? (25 Francs)
8 x 11 1/2 - offset - 44 pgs
Dig It! is a French publication that treads the fine line between "fanzine" and "magazine" - color cover, slick pages, sharp layout - it looks good, though naturally I can't read a word of it. Besides the usual odds and ends this has interviews with the Smugglers, Outsideinside, Steve Vaughn, and an article on Garage Shock '94 that contains references to "les Rip-Offs" and "les Oblivians". (JR)
32 rue Pharaon / 31000 Toulouse / France

DIMINUTIVE RAGE #1 / $0.29 stamp/trade?
5 1/2 x 8 1/2 - copied - 20 pgs
The editor is pretty fucking disenchanted with people in general and most of this issue centers around why. It is sincere and brings up several good points on why people suck. One, they tend to be unreliable (true), two, they tend to be hypocritical (true), and they have a way of causing pain to those around them (right again). But if there is anywhere to find exceptional people, it's here. An interview with Inhumane from Seattle. Hopefully the next issue will expand a bit to cover the richness of Portland, OR and what's going on there, as no one else seems to have cornered that angle. (SB)
Saira / 1951 W.Burnside / Portland, OR 97209

DIXIE PHOENIX #10 / $2.00 ppd
8 1/2 x 5 1/2 - copied - 96 pgs
Thick. Uneven writing, some of which I enjoyed. The first piece reads like a cross between a travel diary and a school report. The travel diary is average, the school report, well researched. Some surprisingly good poetry, as well as some astonishingly bad. For some reason they won't print the words "fuck" or "shit", replacing the vowels with a *.The editors are born again Christians with some interesting ideas regarding sex, race relations, and religion. Get this, and even if you don't always agree with them, it will hopefully make you think. (JW)
3888 North 30th St. / Arlington, VA 22207

DON'T EVEN #2 / $1.00 & Stamps
8 1/2 x 11 - copied - 24 pgs
A fresh look at feminism, girl style, with lots of energy. Thoughts on Barbie, public masturbation (seeing it *not* doing it) and Naked Aggression.Still in its beginning stages, very nice. (CC)
Karolyn / Box 2536 206 Main St / Northfield, MA 01360

DROP OUT #3 / $2.00 ppd
8 1/4 x 6 - copied - 24 pgs

Here's the third installment of this personal style zine that gets better with each issue. In this issue there are work stories, thoughts on getting older (age is all in the head). Dog Faced Hermans, graphic expressions and tons more from Allan and other contributors. As always, graphically pleasing and interesting writing with a lot of heart. (MA)
Allan McNaughton / 7 School Rd / Newmains / Wishaw / ML2 9BE / Scotland

DZOOOM'ZINE #3 / $3.00 ppd
5 1/2 x 8 1/2 - copied - 60 pgs
Basic but decent zine from Lithuania. Has the traditional cut and paste chaos layout, which I still like. Contents include animal rights info, tons of band interviews: Cold World, Changing Systems, Butthole Surfers, too many to list. Worth mention though is that there's diverse coverage, both geographically and musically. Cool pro-plagiarism rant as well, right on target. (TM)
Rimas Gatautis / Kreues 35-13 / 3042 Kaunas / Lithuania

E.L.F. #1 / 50 cents + 2 stamps
11 x 17 - printed - 12 pgs
Anarcho-political rag with the inevitable punk-as-fuck layout. Decent stuff on prisons, genocide, squatting, and more (like a C@use interview). Hopefully for #2 they'll improve the layout and dump the poetry. (PK)
PO Box 515 / Spokane, WA 99210-0515

EARTHMAKER #5 / $?
5 1/2 x 8 1/2 - copied - 26 pgs
I'm not dumb. Really. But I could not figure this one out. There are some interviews with other zine editors, which were fairly interesting, but other than that, there are a lot of short pieces, and I literally could not figure out what this person was trying to say. No idea whatsoever. (GF)
580 Commonwealth Ave. #24 / Boston, MA 02215

ENEMA #3 / 25¢ ppd
22 x 13 - newsprint - 8pgs
There is more to Reno than casinos and this Enema flushes it out. Lots of tidbits here including photos, graphics, ads, letters and a list of events. Also articles on how pot could save us, a brief history of 7 Seconds and a list of records worth listening to. The kind of paper every scene needs. (HH)
PO Box 204 / Reno, NV 89504

EXHIBIT A #1 / $2 ppd
8 1/2 x 11 - copied? - 90 pgs
Okay interviews w/ No Fraud, Crisis Under Control, Black Train Jack. Also includes w/ stuff on Nirvana, skinheads & racism, plus some reviews & various comments. I liked certain aspects of the bold graphics, but then it sorta overwhelmed me w/ too many one page sound-bites & fonts all together. As a whole the 'zine felt like watching TV which I hate, so it didn't work layout-wise for me. The visual barrage distracted from the content & continuity. Very cool graphic on cover. (KC)
PO Box 534 / Venice, FL 34284

FAITH #4 / $ 1.00 ppd
8 1/2 x 5 1/2 - copied - 18 pgs
It's amazing how different and varied straight edge zines are. This is the first time I ever seen a Shelter interview or photographs of Down By Law in a SE zine. Stuff about Government Issue and Hellbender take this one slightly out of the norm. I wish some SE zine would write about the time Shelter got beat up in a Boston church by a bunch of goons with hockey sticks. (MP)
4015 SW 21 Lane #C / Gainesville FL 32607

FALL #2 (w/ tape) / $3 ppd
8 1/2 x 11 - offset? - 50 pgs
This comes w/ a 90 min. compilation tape that has bands such as Resist, Assfactor 4, All You Can Eat, The Potatomen, Dead & Gone, to name a few. I don't know how it sounds since all I got was the cassette cover, so I can't comment on it. Some so-so & some good interviews w/ Abnormal Behavior, Strong Intention, Freak in a Jar,

FANZINE REVIEWS

Face To Face, Dog Pound, Jawbreaker, NoFX, Premonition. Also a few various rants on things like school & stuff. Cool cute cover! (KC)
7121 Quail Woods Rd. / Wilmington, NC 28405

FEAR OF CHANGE / $1.50 ppd
8 1/2 x 5 1/2 - copied - 24 pgs
A rambling discourse on punk rock, politics, and the media. Nothing new here, but at least here's someone who can articulate their beliefs and has the energy to publish. (JW)
MacMeda Destruction Co. / 26 Colonial / Peterborough, NH 03458

FROM THE REVERSE DIANE FILES #2-#3 / 3 stamps
5 1/2 x 8 1/2 - copied - 128 pgs
Ok, this is one of those prankster zines. You know, send a fake response to a biker in prison who'd placed a personal ad and print the letters they send back. Yes, it's pretty mean but occasionally really funny. Most of the letters read like they're straight outta Penthouse Forum and offer curious insight into the sexuality of a select group of males (those bikers sure do love to eat pussy!!!). My favorite letter described how Alfred would romance Diane in the prison kitchen "near one of the microwaves and I ram my cock up your hot cunt from behind and fuck you til the food is ready." (Like, how long does it take to cook food in a microwave?) My only real gripe is that the editor prints the addresses of a lot of these men...so maybe I'll send them my copies of this zine and see what they think. Better be careful when you go to your PO box...(ML)
PO Box 3183 / Kent, OH 44240

FRONT PORCH #3 / $1.00 ppd
8 1/2 x 5 1/2 - copied - 70 pgs
Holy shitrockets, fuel for at least a week's worth of bus rides. Tons of typed words to keep you occupied on those long trips to the water closet. Record reviews, show reviews, beer reviews, recipes and some funny top ten lists. Well worth the dollar, so mail away. Any fanzine coming from a town called Ypsilanti has to be worth at least a dollar. (SE)
312 1/2 Perrin St. / Ypsilanti, MI 48197

FULL BLAST #2 / $3 ppd
8 1/2 x 11 - copied - 36 pgs
A zine full of punk rock verve and vigor about music. Interviews with Devil Dogs and Rip Offs, a little discussion on "Woodstock of the mind", avoid the cliche, just fucking be yourself. Good shit. (SC)
3329 Lonefeather Crescent / Mississauga, ON / L4Y 3E6 / Canada

GEE-ZUZ #16 / $2.00 ppd
11 1/2 x 8 - printed - 22pgs
The second annual swimsuit issue, and definitely worth picking up for a good laugh. It has an interview by John Baptist Cracker with the Muscle Bitches and Vampire Fruit, plus the US tour diary of the band Atom Smasher. This by itself you don't want to miss. Also has plenty of reviews and plenty of the coolest photos. (HH)
297 810 W.Broadway / Vancouver BC / V52 4C9 / Canada

GILJOTIN #1 / $2.00 ppd
18 x 11 1/2 - printed - 12pgs - Norwegian
This is a newspaper published by an anarchist collective. In this issue are articles on the World Bank, Texaco, Euro-capitalism, and the rain forest. Definitely this paper is anti-fascist and anti-rich. (HH)
UFFA-Hus / Box 5133 / 7002 Trondheim / Norway

GIRLHERO #3 / $2.95 ppd
8 1/2 x 11 - copied - 26 pgs
This is probably the only comic book I have ever actually bought for myself. The style of Megan Kelso's drawings are so wonderful. They manage to convey the little girlessness and the womaness of her characters. Not sexy, big chested, big haired chickies. The continuing Bottlecap story is still interesting and the two proceeding stories read like a fucked up coloring book. (JB)

High Drive Publications / 4505 University Way, Box 536 / Seattle, WA 98105

GLOOM #3 / $1.50 ppd
5 1/2 x 8 1/2 - copied - 32 pgs
Good half size zine - doesn't overwhelm you with a ton of stuff, but most of what's here is interesting. Tons of record reviews, band interviews with Drop Dead and Mayhem (what a moron!), some photos (don't reproduce well since it's copied, might have been better to reuse the space...), the usual zine trimmings. Good quick read! (TM)
32 15th St / Watervliet, NY 12189

GLOWING SLOBBERING #1/ 3 stamps or trade
8 1/2 x 7 - copied - 26 pgs
This is a tasty tickle treat for the underamused. The untitled fiction is a little langthy, but the cartoons are such a great twisted kick in the pants that other things can be overlooked. Collage pages and a picture of the A-Team, also a song by song Wedding Present listening guide and contest. Crawl -through colon cover. Yup. (JB)
506 Hugo St #2 / San Francisco, CA 94122

GO MOD #1 / 2-29¢ stamps or trade
5 1/2 x 8 1/2 - copied - 28 pgs
Well, not so much a zine trying to get everyone to, uh, go mod, but I do see some sort of, er, modern mod influences here (?!). Interviews with Pansy Division and the Swirlies are mixed in with record reviews, dance steps, a comic, and an update of the Ypsilanti scene. Not really for hardcore mod types, but for the 90's mod equivalent without all that pretense. (KQ)
PO Box 100 / Ypsilanti, MI 48197

HEAVY ROTATION #4 / $ 1.50 ppd
8 1/2 x 11 - copied - 24 pgs
Slick and filled with reviews, the heavy rotator even has some bits on pranks and Richard Gere. Mostly just reviews, this seems sort've like a catalog, kinda like the magazines that sell swimsuits. (MP)
Bob Suren / 3421 SE Micanopy Ter. / Stuart, FL 34997

HIGHSCHOOL BATTLEFIELD #2 / $.50
8 1/2 x 5 1/2 - copied - 40 pgs
All the happenings of the punk world of Western Nevada wrapped up in a nice little package, even if it is a little rough around the edges. Some show and record reviews tossed in between a list of punk rock do's and don'ts, poetry and personal rants. Nothing to sit and ponder, but fun nonetheless. (SE)
PO Box 20515 / Carson City, NV 89721

HOLY TITCLAMPS #14 / $3 ppd
5 1/2 x 8 1/2 - offset - 64 pgs
The "Queer History Issue," with some great and interesting stories. Most of the events and anecdotes happen from the late seventies and eighties and give a great perspective on the evolving gay/punk culture. Some include early SF punk bands like the Offs, early gay experiences growing up, runaways, Roy Cohn, the catholic parishes..., an interview with Glen Schellenberg of the old band the dishes and a piece on the anarchist Bakunin. Larry Bob also gives you a long, long list of current queer zines. This is really a great issue and makes me glad to see that Holy Titclamps is still around! (JX)
Box 590488 / SF, CA 94159-0488

HOW TO USE TACT AND SKILL...#2 / $1 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
There's lots of writing in here, on freedom, reality, sexism...and trolley cars. Drumming tips. What's exciting in Eugene. Some random stuff. Decent graphic style. This is okay, seems to be one of those zines that will improve with time, unlike my soymilk. (ML)
Sarah / 1449 Ranchwood Dr. / Eugene, OR 97401

INNOVATIVE PLAGIARISM #1-3 / $3
8 1/2 x 11 - copied - 62 pgs
Apparently this is a collection of their first three zines. Okay stuff. A bunch of interviews, Guttermouth, Drain Bramaged, Brett Gurewitz, All You Can Eat, and a bunch more. Lottsa reviews. Typical music stuff, pretty good, lots of enthusiasm. (GF)
6633 Paseo Del Norte / Anaheim, CA 92807

INSIDE FRONT #4 / $3.00 ppd
8 1/2 x 5 1/2 - copied - 20 pgs
Here's a great source of information of what's happening in the straight-edge realm of hardcore with news from around the globe, write ups on Mayday, Ringworm, Ricochet and more. This issue also comes with the No Exit tape compilation that features Integrity, Line Drive, Catharsis. Xessive Force, etc. I'd also like to mention that what is written on the back cover of this issue is really cool. Check it out. (MA)
2695 Rangewood Dr / Atlanta, GA 30345

INTERROBANG?! #2 / 50¢ + 2 stamps
8 1/2 x 11 - copied - 16 pgs
This zine is short and to the point and pretty rad. The highlight is a list of women in punk bands from 1975-80. You'll be surprised. It accompanies an article by Sharon about how these women inspired her to start playing in a band in 1981 and how historically women aren't recognized for their musical contributions...and more. There's also a piece on why women should get computers/modems and an interview/ article on Fifty Foot Hose, an obscure but supposedly amazing band from the '60's. (ML)
3288 21st St #33 / San Francisco, CA 94110

JSI Magazine Sep-Oct 1994 / $1.00
8 1/2 x 5 1/2 - copied - 26 pgs
Self-described old school punks in new school pants. Heavy on the hemp issues, this fanzine basically revolves around skating and pot, with articles on skater harassment, bong of the month awards, and a Rancid interview. Not a bad looking zine, but nothing that interested me. This came with a little insert offering completely outrageous advertisement prices. (SE)
PO Box 95707 / Seattle, WA 98145-2707

LEGION OF DOOM #2/#3 / $2/$1
8 1/2 x 11 - copied - 44 pgs/24 pgs
Lots of straight and alert thoughts to read. #2 has interviews with Splinter, Halfmast, Entity, and Burst of Silence. The interviews are above average for this genre of zines. #3 has no interviews, just writing. Both issues express a lot of frustration with society and life in general. However, I read a lot of *fucked up* shit the editor had to say...about sex only to conceive, anti-abortion attitude- "if the situation ever arose where I did impregnate a girl, I would take full responsibility by not allowing an abortion." *It's not your body, you dumb shit!!!* In #2 the editor says he won't date any girl who has been sexually active in any way and in #3 he complains cos he can't find a girlfriend. Once again, I'm given no reasons to even come close to respecting straight edge...*fuck off*. (ML)
Bryan Ryder / 16801 S. 92nd Ave / Orland Hills, IL 60477

LIFE IS A JOKE #9 / $1.00
5 1/2 x 8 1/2 - printed - 18 pgs
Life is a Joke is a slim collection of art and poetry (!) by one Joe Franke, the former being various bug-eyed cartoon characters and the latter consisting of gems like "Today I saw a pile of dogshit / With a fork next to it / Oh my God." It reads a lot better than I'm making it sound here, so check it out if you're feeling adventurous. (JR)
PO Box 423085 / SF, CA 94142-3085

LIZZIE #3 / $1.00 or 4 stamps
8 1/2 x 11 - copied - 40 pgs
Really, really cool articles and stories here that I've read a couple times over already. Topics include, but are not limited to: pornography, dealing with one's insecurities and jealousies, and laughter. The stories are good and plentiful, and there's even an erotica section. Yow! (KQ)
Jennifer / 2205 Walnut #4F / Philadelphia, PA 19103

LOST CAUSE #3 / ?? $1.00 ??
5 1/2 x 8 1/2 - copied -32 pgs
This almost entirely consists of two guys' trips away from Richmond, VA and to Tucson. Some of it's interesting, and about a third of it is hard to read. There's one really short piece of fiction that's almost sweet. (KQ).
PO Box 57448 / Tucson, AZ 85732

MAFOUKA #4 / $1.00?
11 x 17 - copied - 18 pgs
The best thing about this zine is the excerpt from Delta of Venus by Anais Nin (recommended reading if you haven't already). Most of the rest of it seems to be the editor talking about boys that he has crushes on, interspersed with annoying love poems. It does say that this was supposed to be a triple issue with two other people collaborating. In that case I'll just say that this issue was a little on the weak side, and leave it at that.(JW)
Mon Mafouka / PO Box 15828 / Philadelphia, PA 19103

MANUMISSION #6 / $1.50 ppd
8 1/2 x 11 - copied - 30 pgs

FANZINE REVIEWS

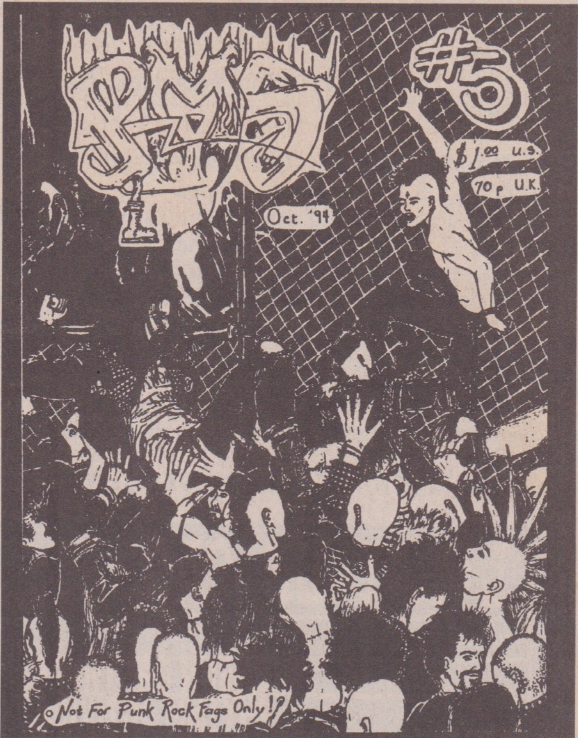
Mostly built around interviews. Interviews with people, interviews with bands, and book/reading recommendations. Included are discussions with Los Crudos, Freakwater, Jane Guskin, and Rain Like the Sound of Trains. This was nicely laid out, with a lot of good photos, and was basically quite an impressive read. Consistently worth your support. (SE)
Dan Werle / PO Box 641 / Louisville, KY 40201-0641

MARCIE'S BOOK OF VEGAN RECIPES FOR NON-PICKY PEOPLE / $1.00 + stamps ?
8 1/2 x 5 1/2 - copied - 28 pgs
Yum, Charles and Peppermint Patty churn out some interesting dishes for you non-picky types. I haven't gotten a chance to try any of these out, but this is going right next to the nutritional yeast in the pantry. Thirty-five recipes in all, and everything looks pretty swell. If your one of those non-picky types, you should own this. (SE)
3555 Don Mills Rd. Unit 6-129 / Willowdale, ON / M2H 3N3 / Canada

MARRIED PUNKS ZINE #2 / $1 ppd
8 1/2 x 11 - copied - 26 pgs
Some things are too much to ignore. When I realized that this person was saying that people who have unprotected sex deserve no sympathy when they get AIDS, well...Fuck you. Also fuck your prudish attitude towards people who engage in "glory hole" sex. And finally fuck people who insist Spanish speaking people have to learn English. Yes, I am offended, and no, it didn't "make me think" because I hear this kind of *shit* everyday. (GF)
PO Box 991424 / Redding, CA 96099-1424

MESSY FLOWER / free or two stamps
4 1/2 x 5 1/2 - copied - 40 pgs
A lot like having a coversation with a friend's younger sister who wants you to think she's cool too. The paper bag cover with the linoleum block printing on it is very nice. The innocence is a strong presence in all the little summer stories in this zine. The section about her crush on Phranc and homosexual crushes in general is very interesting if a little confused. (JB)
Hanna Fushihara / RISD Box 717 / 2 Collette St / Providence, RI 02903

MOOOO #3 / $.50
8 1/2 x 5 1/2 - copied - 18 pgs
A short little ditty from way up north, half in English and half in French. The half and half articles made it a little bit hard to read, but a good read. Pretty political in nature, but personal and well written. I like vegan jello, so the recipe was a nice touch. Good job, but there just wasn't enough to read. More please. (SE)
1091 Faubert / Gatineau, PQ / J8P 1A2 / Canada



MORAL SENSE #4 / $4.00 ppd
5 1/2 x 8 1/2 - printed - 68 pgs
I can't heap enough superlatives on this 'zine, which is the pick of the month as far as I'm concerned. Jack O'Fire list off their "agenda", Dan of the Gories talks about Detroit and the Demolition Doll Rods, the Phantom Surfers explain the connection between slot car racing and rock and roll. There are also pages upon pages of record reviews in tiny, reduced print, which alternate between obnoxious and amusing. (JR)
29 Nipper Lane / Whitefield / M45 7RH / England

MORAL SUPPORT #2 / $1-2 ppd?
5 1/2 x 8 1/2 - copied - 24 pgs
Basically the newsletter for Youth Core 306. Deals w/ anti-racism & pro-atheist activities & thoughts. Very cool letter to a school faculty regarding discrimination from Youth Core 306. It is great to see students taking an active part in not only understanding their rights, but willing to take up those in power who violate them. I wasn't into the sexist sexualized women in the collage done by the "moral minority" even though I know it is suppose to be a comment on religion. (KC)
Youth Core 306 / PO Box 7936 / Saskatoon, SK / S7K 4R6 / Canada

976*PUNK #3 / $1.00 ppd
8 1/2 x 5 1/2 - copied - 32 pgs
Pointless and yet somehow I was amused. Maybe it was the prank phone call "interviews" with Tilt and Rancid. There was supposed to be a tape with this, but they didn't send it. Perhaps they will send you one. (JW)
44 Linden Pl. / Red Bank, NJ 07701

NON CE N'E' H.C. ZINE #2 / $2.00 ppd
8 1/2 x 6 - printed - 44pgs - Italian
Wow! A zine with almost no photos. But it does have interviews with Rhythm Collision, Kina and Raw Power. Also has scene reports, and reviews. A pretty good zine if you're into Italian punk. (HH)
Fabio Battistetti / Corso Lione 40 / 10141 Torino / Italy

NOTES FROM THE LIGHT HOUSE #8 / $ 1.00
7 x 8 1/2 - copied- 52 pgs
As cliched as traveling zines have become , this one certainly stands out in it's graphic splendor. Not only is it beautiful to gaze at , but this one held my attention long enough for me to finish it in one sitting. The body of this is mainly the tale of escaping the bay for New York in a hell car but broken up nicely with info on Alcatraz and a Chicago yard sale. (MP)
Josh Baker / PO Box 147 / Santa Rosa, CA 95402

ONE WORD FANZINE / $2.00 & postage
11 x 17 - copied - 48 pgs
Oh boy, a straight edge-vegan-animal rights zine. Unidentified photos of people with guitars and microphones and other musical stuff. Random writing interspersed wit band interviews and some show reviews. (JW)
Jrbbl / 3883 Blackwood Ct. / Cincinnati, OH 45236

L'OREILLE CASSEE #9 / $4.00 ppd
8 1/2 x 11 - copied - 60 pgs
My slanted coverage of foreign zines continues - slanted in that I can't read 'em. This one's from France, and written in French. Ahhh... interviews with tons of bands - Immoral Squad, NoFX, Naked Aggression, En Guard etc. - reviews and the like. Looks decent, and certainly seems to have a lot of content... (TM)
Laurent Laloue / 17 B Ave. J Chastellair #242 Res Ile 2000 / 76000 Rouen / France

OSWALD #1 / 3 stamps
8 1/2 x 11 - copied - 18 pgs
I'm sure the photos included in this one were once very nice, but now appear to be

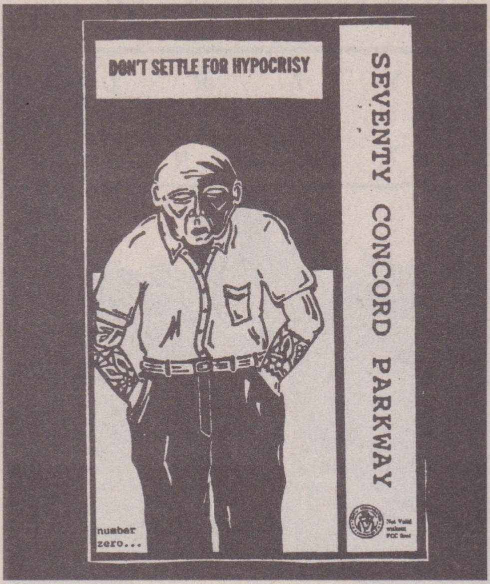
little more than black slabs of paper. Lots of black slabs of paper on Jesus Lizard, Endpoint, Falling Forward, etc. Personal thoughts on Star Wars, capitalism, music and more. It's not that this is a horrible fanzine, but it just doesn't say much.There's a million other fanzines out there with the same line and the same photos, so I'm hoping this will evolve into something a little different. The picture of Fred Sanford on the back cover was great. (SE)
PO Box 319 / Keeneland Hall / U. of KY / Lexington, KY 40526-0011

OUR ILLUSIONS #1/ $1.00 ppd
7 x 8 1/2- copied- 32 pgs
This is a one off issue joint effort from the editors of Catalyst and Clinch. The bulk of the material is made up of viewpoints of each individual involved, sometimes adding to what the other may have said. Topics discussed range from scene politics to personal to public issues. Nothing earth shaking, but on interesting and at times inspiring read. Also has an i-view with Birth Right. (MA)
6142 Compton / Unit A/ Indianapolis, IN 46224

P.C. #1.5 / $1.50 ppd in N. America $2 ppd elsewhere or equal trade
5 1/2 x 8 1/2 - copied - 28 pgs
Yeah, P.C., as in "politically correct." Don't let the title fool you, this anarcho-political zine is of the highest quality. Great content, writing, and layout. A lot of thought and effort went into this and it shows. Highly recommended; hopefully the next one will be longer! (PK)
PO Box 664 / Stn. C / Toronto, ON / M6J 3S1 / Canada

PMS #5 / $1.00
11 x 17 - printed - 36 pgs
A very well done queer skinhead zine by an American who has been living in England for the last two years.
Some thoughtful pieces dealing with skinhead identity questions, an article dealing with sexuality, three pages of comics and a couple of pages of personal writing along with the usual reviews and interviews. I would definitely consider this one a keeper. (JW)
PO Box 2563 / Cambridge, MA 02238

PANIC BUTTON #9 / $2.00 ppd
8 1/2 x 11 - newsprint - 40 pgs
You may not be able to get ahold of one of the best zines around, since it's effectively been banned almost everywhere. Ben Weasel's controversial opinion rag delves into an insightful Jello Biafra rant, including a reprint of our very own Tim Yo's response to Jello's accusations (too numerous to list), well-written essays from the mass move to the majors to a local struggle against a pathetic excuse of a "alternative club", The Metro. Space eaten up by Rev. Norb, and another self-indulgent essay on one of the many jobs Ben Weasel's had, which was pretty damn anti-climatic and way too long. The Fastbacks, Propagandhi, moronic letters, baseball, excellent photos, entertaining reviews, blah, blah, blah... a staple publication. To guarantee a shot at getting a copy, order it from below before they run out: (SB)
AK Press / PO Box 40682 / San Francisco, CA 94140-0682



PANTS THAT DON'T FIT #6 / $.75 or trade
5 1/2 x 8 1/2 - copied - 34 pgs
Hmmmm. A little unfair to put a photo of Tom Waits on the cover and then have nothing about him really... But other than that, lottsa fun stuff, things about San Jose (no, it was interesting, really!) Food Not Bombs, patriotism, some anal attitudes towards being "independent", and a great idea for all the pro-life edge fucks, male contraceptives. (GF)
PO Box 720716 / San Jose, CA 95172

PISS WILLY #2 / $1 ppd or 3 stamps
5 1/2 x 8 1/2 - copied - 68 pgs
This is a cool zine, although it has a lot of the elements which I am a little tired of; travel stories, stuff about major labels, stuff about Jawbreaker,etc. Once again proving the theory that if you write well, you can be interesting despite the subject matter. Thoroughly entertaining I thought. (GF)
PO Box 80 / Monacca, PA 15061

PLASTAZINE #3/ ?
8 1/4 x 5 - copied - 28 pgs
This zine from Ireland is a pretty good anarchist, anti-state, anti-class zine. Interviews with C.D.S, One by One, and Gout. An overall communal effort to lay out their feelings and views of life. (SC)
Aiden / 2 Leo Ave / Phipsboro, Dublin 7 / Ireland

PLASTIC BOMB #7 / $6.00 ppd
8 1/2 x 11 - printed - 108 pgs
Well, looks like I'm getting the call on foreign zines this month. Entirely in German, outstanding feature of this for monoliguists like myself is the full color cover photo of a cop standing over several bleeding punks. Interviews with the English Dogs, Wretched Ones, Slime etc. - reviews, the usual stuff - looks nice and seems to have tons of info... (TM)
Michael Will / Forststr. 71 / 47055 Duisburg / Germany

PROFANE EXISTENCE #23 / $2 ppd
11 x 17 - newsprint - 32 pgs
A staple of the anarcho-punk scene. This was, overall, a good read. There's lots of international anarchist and political news, interviews with Subcommander Marcos, Active Distribution, Ambush, Deformed and Total Chaos. And that's not all!!! There's articles on various collective spaces, as well as lots of reviews, letters and columns. (ML)
PO Box 8722 / Minneapolis, MN 55408

PUNKTUR #2 / $3.00 air or trade
5 1/2 x 8 1/2 - copied - 52 pgs
Well, it's written in Slovenian, so there's a limit to what I can tell you about it. Well laid out in a simple cut and paste manner - with the usual complement of stuff. Includes letters, D.O.A., Tiberiju from Sacro Egoismo records, Germ Attack, Those who survived the Plague, Gaunt, a travel diary, record and zine reviews. There's a translated page of record reviews available as well. Seems pretty complete! (TM)
Luka Stravs / Lubejeva 1 / SI-61117 Ljubljana / Slovenia

RETICENCE AND ANXIETY #6 / $1.50 ppd.
8 1/2 x 11 - copied - 60 pgs
If I were to say martial arts, Danzig, and Van Damme, you could probably think machismo, right? In other words, certain icons of strength are usually enamored by males. Push the stereotypes aside because R and A comes through with raging pieces on anything from shopper harassment to being cooped up in the Lone Star state. I was personally suckered into liking this one by the individually hand colored Fawn Gehwieler comic. (MA)
PO Box 2552 / Austin, TX 78768

FANZINE REVIEWS

ROCKTOBER #11/ $2 ppd
8 1/2 x 11 - copied - 48 pgs
Just buy this zine. It rules so much. This issue is dedicated to masked rock 'n' roll. There is so much to read, articles, interviews, good good actually funny comics. Includes a "mask game insert" and masked bands decade by decade. I feel like I lack the words to describe what a fuckin loopy wondertime I had reading this full size tasty joy morsel. (JB)
1507 E. 53rd St #617 / Chicago, IL 60615

SCAREBOB #8 / $0.50 + 1 stamp
4.5 x 5 1/2 - copied - 14 pgs + centerfold
A zine hopelessly dedicated to an anti-obsession with Bob Hope. There is a Bob Hope trivia quiz and an interview the the author of an exploitative Bob Hope biography. Also an interview with Erin Smmith of Bratmobile. Highly amusing for 14 pages, any longer and it'd probably suck. (JB)
PO Box 425 / Newark, DE 19715

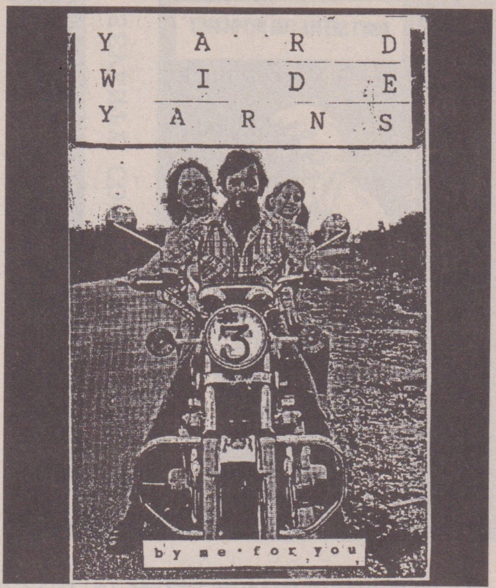
SECOND NATURE #1 / $3.00 ppd
8 1/2 x 11 - offset - 40 pgs
Here's a new zine out of Kansas City that combines skating and hardcore into one publication with a straight-edge mindset. The bulk of the material is made up of interviews with Steve Olson, Rodney Mullen, Flavorpak, Eleventh Hour, and a hilarious conversation with Earth Crisis, plus there's a pointless article shittalking the Chicago straight-edge scene, pet theft, a cheesy comic, reviews and photos that unfortunately look more like ink blobs than anything else. (MA)
PO Box 11543 / Kansas City, MO 64138

SEVENTY CONCORD PARKWAY #0 / 50¢ ppd
5 1/2 x 8 1/2 - copied - 22 pgs
Nice readable layout. Various rants on sexism, violence at shows, a religious freak, etc. plus an interesting discussion on sexuality. Note: I keep seeing in 'zines people reprinting herbal abortion teas... please do not use pennyroyal oil, only dried leaf!! It is highly toxic taken internally. Rub it on abdomen only externally. Anyhow, this 'zine was my fave of this month. Thoughtful & personal. (KC)
PO Box 292 / Denver, PA 17517

SKANK ZINE #2.5 / $1.25 ppd or 3 stamps
5 1/2 x 8 1/2 - copied - 32 pgs
Umm.... I think Matt Average slipped me this one 'cuz he knew I wouldn't hesitate to pan it. The author claims to be entering high school but I suspect he's still in second grade. Further proof that no one under the age of 18 should do a fanzine. Utter crap. Avoid at all costs. (PK)
2275 Wynnedale Rd. / Indianapolis, IN 46208

SKINTONIC #19 / Dm 4
8 1/2 x 11 3/4 - printed - 40 pgs
This is a German language SHARP magazine. Five in Ten, Madballs, Block Train Jade, Dog Eat Dog interviews. I wonder why I can't read German? If you like pictures like I do, check this out. (SC)
Weichselstr 66 / D-12043 Berlin / Germany

SOUND VIEWS #31 / $2.00 ppd
8 1/2 x 11 - newsprint - 32 pgs
Devil Dogs, Deadguy, They Might Be Giants, tons of reviews. Pretty decent, but disses Kiss in one of the reviews. That's not cool. (JP)
96 Henry St #5W / Brooklyn, NY 11201



SPECTACLE #2 / $2.00 ppd
5 1/2 x 8 1/2 - copied - 64 pgs
A myriad of personal thoughts that seek to politicize you. An excellent and lengthy interview with J Church, a thought-out perspective on religion, one intensely cool comic, veganism and clinic defense. This person is obviously frustrated with the lack of movement in some kind of positive direction, and of the apathy around him. Join the crowd. (SB)
Theo Witsell / 29891 GA. Tech Stn / Atlanta, GA 30332

SPINSTER WITCH #1 / $0.75
5 1/2 X 8 1/2 - copied- 22 pgs
Thoughts on gender, girlness, womaness, punctuated with comics, raw, passionate quips on body image, wonder bras and abortion. This zine has a very immediate feel to it, sorta urgent and curious at the same time. (CC)
Jenni Aquilina / 645 Merrick #33 / Detroit, MI 48202

SPLATTERSPLEEN #2 / $1.75 - free to prisoners
5 1/2 x 8 1/2 - copied - 36 pgs
...is a pretty neat zine that has the basics like zine reviews and letters, as well as articles on marching bands (the punk variety), ferris wheels, and alleys. There's an Impetus Inter tour diary (Amanda's the drummer) and a profile of a pre-school (where Todd Spitboy works), but I think the article on gentrification and where punks fit into it is the best. Darn swell . (KQ)
Amanda / PO Box 4061 / St. Paul, MN 55104

SPOOKY POOP / $1 ppd
5 1/2 x 8 1/2 - copied - 24 pgs
Well, page 3 insults Morrissey but I'll try to overlook that...8 pages of reviews. Lots of stuff on Kevin Seconds new band. Allentown scene report. Not much else, really. (ML)
929 Overlook Rd. / Whitehall, PA 18052

STALEMATE #2/ free if you send a nice letter
8 1/2 x 11 - copied - 38 pgs
Oh, boy. A Ray Cappo (Shelter) interview, and an article on why religion is cool. On the plus side, it's got a cool bit about the zine getting banned from the high school (although it does leave out a few vital details), entertaining reviews, and a Steve Dore rumor article... (JP)
Tom Breen / 20 Coburn Rd / Manchester, CT 06040

SUPER STAR FOREVER #5 / $1???
8 1/2 x 11 - copied - 20 pgs
This is done by the editor of Mapouka, another nifty zine. It's sloppy and chaotic but the writing is usually honest and interesting enough to win you over. It's all stuff from a queer non-white punk boys perspective. The best is a piece on "white privilege" and the people who whine about having it, plus stuff about crushes, fascination with a certain rockstar, porno and some really personal stuff that was a bit beyond me. A decent zine I must say. (ML)
PO Box 15828 / Philadelphia, PA 19103

SUPERDOPE #7 / $2.00 ppd
5 1/2 x 8 1/2 - printed - 34 pgs
Doo Rag rate the cover of the new (reduced size?) Superdope, and are featured in a sprawling seven-page interview inside. There are also quite a few record reviews, which, unlike MRR, sometimes fill up a half-page in length. A good. well-written issue that deserves your immediate attention. (JR)
520 Frederick St. / SF, CA 94117

TERRORPOP #3 / $4.00 ppd
8 1/2 x 11 - printed (two color cover) - 44 pgs

Well, haven't been able to read too many of the zines I've reviewed this month - this joins the club, it's in Swedish. Exceptionally well put together, this is a definite step above the cut and paste world. In depth musical coverage - KSMB, 23 Till, Rovsvett,tons of record reviews - cool to the the extensive coverage given Swedish bands and releases.... (TM)
Bondegatan 21 B / 641 46 Katrineholm / Sweden

THE MOONLIGHT VIGIL #7 / $2
5 1/2 x 8 1/2 - copied - 30 pgs
I was ready to fucking slam this. I mean, I was itching to haul off and deal this a devastating blow. The reason I immediately hated this is because this zine has a big Krishna thing going. But you know what? There is nothing to attack here. This zine has nothing to say. Nada. It has some tepid interviews with Into Another, and The Dance Hall Crashers, record and zine reviews, and two very vague pieces about Krishna, one being from some text, the other some devotee. Nowhere in this zine did I learn the slightest bit about Krishna beliefs, or how they could apply to me or even to the editor. Maybe this is only for those already converted...or maybe it's just a waste of time. (GF)
PO Box 5402 / Lafayette, IN 47903

THE NIHILISTIC FUNZINE #4 / $1.50 ppd.
8 1/2 x 5 1/2 - copied - 68 pgs
A journey into the far flung past of '93. the dated interviews with pre-star Green Day and pre-breakup Born Against are cozy and informative, not like other zines I could mention. Graphic without being too desk top, the funzine is a nice read. The Green Day piece just goes to show that even if you're on empty, you can still be a dork. (MP)
Todd / 6029 Arizona Ave / Baltimore, MD 21206-3805

THE RAIN THAT FELL LAST NIGHT MADE ME FALL IN LOVE W/ YOU #4 / 50¢ + 2 stamps
4 1/4 x 11 - offset - 40 pgs
Nice format, layout, & graphics. Lotsa short personal writing & rants & stories on life, love, defecation rights, dumb cops, etc. Also a piece on what's up w/ Cafe This, a local cafe that did shows. Worthwhile to check out. (KC)
Robert S. III / PO Box 15306 / Santa Rosa, CA 95402

THE SKILLS OF DEFENSIVE DRIVING #9 / ?? $3.00 ??
8 1/4 x 11 3/4 - copied - 22 pgs
Here's a nicely laid-out zine with but one staple in the corner to hold it together. This is the American issue, and fuck me if everything in here doesn't have at least *something* to do with this damn country. There are interviews with four bands and one record label, all American. Reviews of American records. Articles by and/or about Americans and their government. Lot's more, but the topper might just be the reviews of fast food hamburger places. Tasty. (KQ)
PO Box 394 / Manly NSW 2095 / Australia

3RD RATE ZEUS #1/ $1 or 3 stamps
8 1/2 x 11 - copied - 20 pgs
Jen's first issue features travel stories (the big dog with the little head), and great rants about "the scene" (in MN), and why feminism isn't a good sole basis for one's outlook on life, plus some reviews & stuff. (JP)
3384 225th St / Farmington, MN 55024

UMLAUT #10 / $2 ppd
8 1/2 x 11 - copied - 20 pgs
Filled with clip art and photo/word juxtaposions. Very funny throughout, specifically the Satan page. Include a mini zine called Drumb, done by Dale Crover, drummer for the Melvins. A well done silliness read with enough heavy metal to last an hour, but the absolute highlight for me is the picture of Ozzy Osbourne kissing Miss Piggy. (JB)
236 W Portal Ave #542 / San Francisco, CA 94127

UNDER THE VOLCANO #22 / $2 ppd
8 1/2 x 11 - newsprint - 64 pgs
Better than average interviews w/ Down By Law, Front Line Assembly, Helios Creed, NoFX, Rozz Williams, Larry Livermore. etc. Plus some columns & lotsa reviews. Even though I am not too into standard music 'zines, this is pretty good for a consistently printed one. (KC)
PO Box 236 / Nesconset, NY 11767

UNDERDOG #10 / $1 ppd
8 1/2 x 11 - printed - 40 pgs
A product of Chicago's Underdog Collective. Forty pages of quality punk entertainment *with no band interviews or record reviews* (which means the staff actually have to put some thought into the content of the zine). Creativity, good writing & layout, and *irreverance and humor* (rare commodities these days) make this a real winner. Every city/scene needs a rag this good. This rules. (PK)
PO Box 14182 / Chicago, IL 60614

VAGUE #3 / $1 ppd
8 1/2 x 11 - copied - 22 pgs
Vancouver music zine. This issue is dedicated to Hemp B.C. and the entire issue is copied onto hemp paper. Comes with a bud postcard. Beyond that, this is a solid music zine dealing primarily with the Vancouver scene. Interview with Cinnamon, and lots of short show reviews. Also nonboring record reviews and a whole bunch of cute drawings. Unfortunately there is a rant about the riot girl/feminism thing. But it's only one page and easily skipped. (JB)
Vague / #969 E. 10th Ave / Vancouver, BC / V5T 2B3 / Canada

VERA KRANT #21 / $3???
5 1/2 X 8 1/2 - offset - 32 pgs - Dutch
It sure is pretty but I can't read a word of it and I'm not going to any shows in Holland soon...this issue features Jawbreaker, Consolidated, Nomeansno and Jesus Lizard. (ML)
J.C. Vera / Oosterstraat 44 / 9711 NV Groningen / Holland

THE WEDGE #2 / $3.00 ppd
5 1/2 x 8 1/2 - copied - 40 pgs
Have you been tempted by all those slick gear/speed/thrills zines that prommissed the best in hot rods, monsters, girls and the bands that like them? Well The Wedge ain't slick or nuthin' but it delivers all that and more. Highlights were the interview with premiere hot rod/monster artist Stanley Mouse and "Wrenching with Dr. Moon Dawg. Also features reviews and Rocket 455, The Volcanos and The Monomen. (BA)
Eric Johnson / 2994 Jacob / Hamtramck, MI 48212

WILLARD SCOTT'S ROCK AND ROLL REPORT #2 / $2.00 ppd
5 1/2 x 8 1/2 - printed - 34 pgs
Mostly comics this time around, dealing with a mish-mash of subjects ranging from Hasil Adkins to "Deadheads" to annoying record store customers, all of which are the product of artists who seem to know what they're doing. There are also the usual record reviews and obnoxious commentary you've come to expect. (JR)
PO Box 5782 / Springfield, MO / 65801

YARD WIDE YARNS #3 / .75 or stamps
5 1/2 x 8 1/2 - copied - 52 pgs
This zine features interviews with God Is My Co-Pilot and Mousetrap, clippings and ads, and lots of writing-about women in local bands, eating disorders, book reviews, and lots of other stuff with a feminist slant. Pretty cool. Also features bathroom graffiti as captured in a book from 1935 which is kind of amusing. (ML)
1312 East Howry Ave / De Land, FL 32724

ZINE #7 / $2
8 1/2 x 11 - printed - 24 pgs
Lotsa grrl stuff - Bikini Kill, Team Dresch and Joan Jett. 11 pages of reviews. Big print. Computer style layout. This could be cool but instead it's stale. (ML)
PO Box 136 / Corvalis, OR 97339

BABY SUE MUSIC REVIEW #19 / $2.00 ppd
Reviews of the matters they platter and the platters that matter.
PO Box 1111 / Decatur, GA 30031-1111

BOO BOO #1 / $2.00 and 2 stamps
Fuzzhead, Royal Trux, Frank Zappa, reviews, clippings, etc.
2106 Cottingham Dr / Cleveland, OH 44124

DIRT #1 / $1.00 ppd
Very annoying layout indeed. Clippings, thoughts, reviews, etc.
Mike Spent / PO Box 383 / Vista, CA 92085

FIST CITY #1 / $1.00 ppd
Here's a new zine from Quebec that has a ton of short stories, art, reviews, clippings, an interview with a former inmate and more.
PO Box 423 / Westmount Stn / Westmount, PQ / H3Z 2T5 / Canada

F.O.E. #27 / 2 stamps
Two stamps will get you quite a bit. reviews, Helmet, Incognito Records, Kline's Island, and more.
Frank Pearn Jr. / PO Box 4 / Bethlehem, PA 18016

LEAD BALLOONS #21 / $1.00 ppd
A magazine devoted completely to reviewing underground publications. If you do one and need exposure, get in touch.
PO Box 1528 / Ypsilanti, MI 48197

OUT OF THE LOOP #3 / $1.00 ppd
Lots of skating going on with interviews from Carl Shipman, Dave Swift, photos. reviews, etc.
Adam / 4700 S. Barna Ave. #102 / Titusville, FL 32780

ROCK IN TOWN #33 / 3 IRCs
This is a French zine that's focused on providing reviews of vinyl and demos along with show dates in the surrounding area.
Campagen Saint-Maurice / 84210 Venasque / France

SAUSAGE #1 / 2 stamps
Write up on Kill Rock Stars, Sympathy For The Record Industry, Am Rep, and more.
2645 1st Ave So / Minneapolis, MN 55408

SLEDGEHAMMER ALARM CLOCK #1 / S.A.S.E.
A new one pager from the South that interviews No Matter, and has a few addresses and reviews.
Bobby Bergeron / 631 Water St. / Biloxi, MS 39530

SPANK #4 / $1.00 ppd
Mostly made up of reviews of shows and recorded material. If you like the hip sounds of today and tomorrow you'll like this.
1004 Rose Ave. / Des Moines. IA 50315-3000

STARK SLAVERING BUGGO #1 / $1.00 ppd
Opinions, reviews and art.
Krymson Skyy / 3955 High Point Rd. #40 / Winston-Salem, NC 27107

THE ADVENTURES OF STICKMAN #3 / $1.00 ppd
A thing about masturbation, reviews, random nonsense, etc.
290 Fargo / Buffalo, NY 14213

THIMBLERIGGER #4 / $1.00 ppd
Snapcase, Babes In Toyland, Mighty Mighty Bosstones, etc.
PO Box 8332 / Rocky Mountain, NC. 27804

UNWIN #2 / 2 stamps
Lots of clippings, random writings, Plunger interview, etc.
PO Box 15 / Laurel, MD 20725-0015

VERA KRANT #19 / $3.00 ppd
What can you say? Narcribot, Nine Pound Hammer, reviews, dates, and more.
J.C. Vera / Oosterstraat 44 / 9711 NV Gronigen / Holland

VERA KRANT #20 / $3.00 ppd
Always consistent and reliable two times each month with many colors to please your eyes as you read about bands such as The Trashwomen, New Bomb Turks, Gaunt, etc.
JC Vera / Oosterstraat 44 / 9711 NV Gronigen / Holland

WILSON'S DIARY #1 / 1 stamp
Reviews and many opinions.
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ZINE OF THE MONTH

***Zips & Chains* is everything a fanzine should be. It's packed to the rim with articles, reviews, opinions, interviews and personality, spirit, and enthusiasm. A true labor of love. Due to the fact that *Zips & Chains* is based in Italy it would be expensive to conduct a phone interview and a mail interview would take long, so I wrote to Adam and asked if he would mind writing an article on his zine, but he went further and had a friend interview him instead, so below is a result of what transpired. I urge you to check out *Zips & Chains* if you're considering starting a zine of your own, or if you just want to know what consists of an exceptional zine. Later, Matt Average**

MRR: Could you tell us something about the background of *Zips & Chains*?

Adam: Well, when I think of it now, it seems it was quite predictable I was going to become a zine editor myself. When I first bumped into Punk at the age of twelve I remember doing some photo collage stories about Punk. At the time I didn't even know what a fanzine was, but I guess my roots of the zine making lie there. A couple of years later I started to write a novel on Punk but I never managed to finish it. Finally, in 1985 I bought my first zine around the same time a pal from the U.S. introduced me to MRR by sending me some clippings from it. Still, I lacked the impulse to push me towards making my own zine. The scene in my birth town was rapidly stagnating, so I believed it must be the same everywhere. Accidentally I've found an ad in a music paper that was advertising for a Punk zine. I mailed some cash for the latest issue and soon it brought a new world in front of my eyes: the scene was everywhere, there was a number of bands and zines across the land, and people kept in touch by mail. I kept ordering this fanzine and became good friends with its editor, so when I returned from my trip to London in October '87 he asked me if I'd write a report on the places I've seen there (clubs, hangouts, record stores, thrift stores...). After I did it, the idea was born in my head: "If I'm good enough to write for other zines , why shouldn't I do my own one and see what good can I do for the scene?" and three months later the first issue of *Zips & Chains* saw the light of day. The first four issues I did while still living in ex-Yugoslavian (today Croatia). Then I moved to Italy, flipped from Croatian to English (which gave me a wider audience) and through constant ups and downs continued to publish *Zips & Chains* for another five issues. At the moment, I'm convinced more than ever in necessity to continue publishing the zine, but the free time is very tight.

Anyway, I guess another will appear sometime in 1995.

MRR: What inspired you to continue with the zine over the years?

Adam: Many things, but mostly other zines. These are the most important zines I was influenced and inspired by over the years: *R.E.D., Bolji Zivot* (both Yugoslavian), *MRR* (U.S.A.), *Dead Beat* (U.K.), *Cloth Ears* (U.K.), and *T.V.O.R.* (Italy). Some books inspired me too, like; *Banned in D.C.* by Cynthia Connally, Leslie Clague and Sharon Cheslow, *Rock & Roll Warriors* by Ivan Glisic, *Punk u Yu* by Dejan Sunjka and Dragan Pavlov, and *The Philosophy of Punk* by Craig O'Hara. Music is always there, in the background, but I can't say I'm directly inspired by the music in making my zine. Yet some bands bring me a creative atmosphere, others don't. I guess Leatherface is the most common soundtrack when I'm doing zine stuff. I'd say they fill me up with optimism which is the most important thing a zinemaker needs in the process of making a zine. As far as the people go, you can bet they are inspiring me too. The list would be long but I must mention Anderz (President Fetch, ex-Misanthropic Charity, ex-Enola Gay), Pesa (ex-*Epitaph* fanzine), Tero (Finland), Kim (Netherlands), Andrea (Point of View / *Shove* fanzine), Marco (ex-*Proud Of Yourself* newsletter), and all of my close friends (they know who they are). Without them I'd be as empty as the streets of Rome in the August afternoons.

MRR: Now that *Zips & Chains* has finally reached the print run with three zeros on the end, what changes can you notice?

Adam: Well the work on it takes much more time, since you have to put much more energy to promote it and to gain contacts because you have more copies to send out. I contacted literally hundreds of distributors, and since I didn't like mailing out photocopied letters and such, it took a lot of my free time and energy. I do everything on myself; I don't use big distributors who can take a hundred of copies or so, and sometimes this work is all a pain in the ass, but on the other side it gives me a lot more satisfaction since more and more people write and tell me their impressions on the zine. It comes at the end, after all the work on the preparation of the fanzine is done, and after most of the mailing is done too, but it makes all your time and effort worthwhile. So, these are basically the changes I could notice lately.

MRR: Moneywise?

Adam: Moneywise it's always the same. The bigger print run made me save some money on each copy, but I wanted to donate that difference to organizations that are looking after refugees of the war in ex-Yugoslavia. Also, I enclosed a patch to make it worth it to a person who buys it, so for a mere $2 ($3 post paid air) you get a 64 page fanzine, a patch and a nice feeling of helping someone. I will probably go volunteering in a refugees camp this summer and I'll try to give them part of the *Zips & Chains* proceeds by that time. Some of the money I already sent to a friend stuck in Sarajevo (by the way Rhythm Collision released a benefit 7" for the same guy -please write at PO Box 865, Augora, CA 91376) and even though I'll be raising only several hundred dollars, maybe it will push someone else to do the same. One person can't make a difference,

that's for sure, but if more people take part there's a hope of turning this world into a better place to live.

MRR: Do you feel there's a competition between fanzines? Someone's success or notoriety might be a thorn in the eye for a fellow zine maker.

Adam: I don't see it that way. At the end, we're all in the same boat. You don't make a zine to become rich, but to help your scene, so you expect others doing the same. If someone else is putting more energy into his/her zine, he's doing it for the common cause, so how can you be jealous over that? Put it this way; if you're doing part of the basketball team and your team is in advantage because a fellow layer scored a lot this time, would you rather see your team losing the match but having yourself scored the most? When I see people putting a real effort and energy into their zines, it makes me work harder. It's an inspirational thing. So, if there is a competition, I see it as a positive one.

MRR: Is *Zips & Chains* a 'music only' zine by intention or by the case?

Adam: Well both I'd say. Initially it started as a 'music only' zine. Some people suggested I should include some non-music texts and I seriously took it in consideration. I have many different interests, so I could speak of various things, yet I don't feel 'em a part of my zine. I don't think all my interests I should necessarily express through *Zips&Chains*. I see it as an outlet for music and ideas that go with it, and not for every single interest I have. yet, since I always considered this zine a product of interaction between people who read it, I invited all the people who complained about the contents of *Zips&Chains* to write something along the lines of their interests and this way to contribute in having a fanzine closer to their vision. Needless to say, nobody turned their words into (kind of) action, and to your surprise, most of those people were the ones you'd hear shouting the big words from their mouth, words like; anarchism, action, positive thinking, helping the scene... It disillusioned me a bit so it comes as no wonder that I'm rather taking some direct action (like in the case of the refugees) instead of speaking in vain. Yet, the newest issue saw some people contributing with non-music articles which lights a tiny hope in my heart that there's still people who don't wait for others to do things instead of them.

MRR: Anything to add?

Adam: Yes, in the last two years or so I moved a couple of times and that made me lose most of my mail. Now I can be reached at the PO Box so even if I move again I'll get all the post mailed to me. If you wrote me in the past and didn't get an answer, be sure it's because of this. I always respond to my mail, so if you're willing to write again we can reestablish the contact. For anyone interested in the newest issue of *Zips & Chains* it's $3 postpaid by air, and it contains: Jawbreaker, Bad Religion, M.D.C., Fugazi, Growing Concern, D.O.A., Gigantor, Random Killing, Yuppicide, Instigators, Point Of View... articles on photography at Punk / HC shows, Punk radio, reviews, letters, and a competition and a poll, plus it comes with a free patch. I'd like to thank Matt for making my old dream of being featured in MRR come true. And thanks to MRR for being an inexhaustible source of inspiration to the generations of punk for the last twelve years. Take care and keep the faith!!

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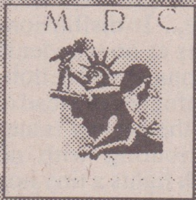

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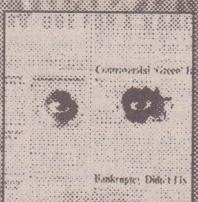

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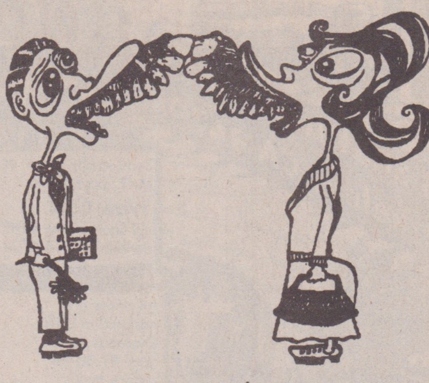

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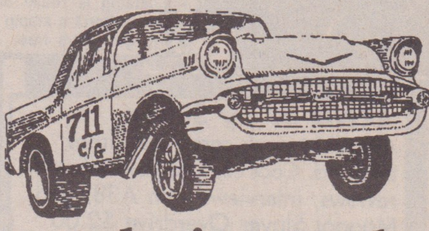

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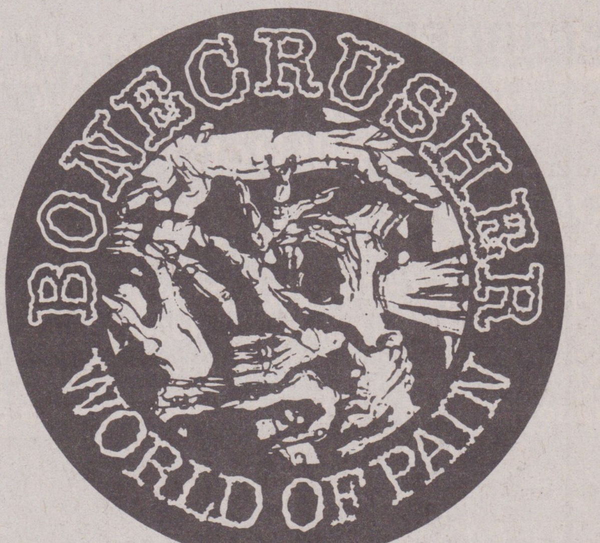

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77 UK PUNK ONWARDS. Vinyl, videos, memorabilia- over 2000 items. We also buy USA/ UK stuff! Send IRC to: North Records, 32 Cecil Street, Blackpool, FY1 3RA, England. Mail order catalog available. We are a two man corporation!

THE HENCHMEN -four song demo. The music is heavy hardcore. A must for the extreme fuckers. Members include Obituary, Righteous Pigs, and Pittbuly. Send $5.00 for demo to The Henchmen, PO Box 56484, Chicago, Il 60656-0484

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WANTS ORIGINAL JAPAN PUNK buy or trade. I'm looking for Killed byDeath, 1-7 all items. Mad 1st, 7', Molls 1st and 2nd, insults 1st & 2nd, Chain Gang, My Fly, Huns, Buzy Kids, Hollywood Squares, Village Pistols, Fear 1st, ReallRed 2nd 7', X-Terminators, Violators, Freestone, Lewd, Plugz 1st 7', Rude Norton 7', RPA 7', Fresh Color All, Nasal Boys, Isocracy, etc. and more. I collect US, Canada punk, Europe punk, (1976-1983). I have Japan Punk! Stalin, Star Club, Gism, Comes, Cobra, Outo, Execute, etc., many more. Write to: Sinzi Yamaguti, (330 Makityou Hisai City MIE 514 Japan)

WANTED: anything having to do with the Ramones. If you have anything you are willing to sell, please let me know. Send list to Greg Reynolds, PO box 211, Mccook, NE 69001.

BANDS WANTED if you have a 7", LP, or CD, and you want the shit heard, SubZero offers radio distribution and radio promotion as well as tour support. We customize distribution and promotion to your needs. Get you shit heard! For more info. Call 919-757-0481. SubZero Promotions P.O. Box 2857, Greenville, NC 27836

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SELLING MY RECORD, TAPE and T-shirt collection. All kinds of music from the 1960's 70's and 80's. From funk to punk. Please send me your want lists. Bob Farrington, 7 Florence Drive, Clark, NJ 07066

EX-SCREECHING WEASEL member seeking drummer to form new band (The Methadones). Must be able to tour. We are influenced by the Ramones, Muffs, Dickies, Buzzcocks and early Cheap Trick. Call or leave a message (321) 736- 9631

SOCIAL RETARDANCE Presents "Too Precious To Be Disposable" - AZ Punk 7" comp with Horace Pinker, Ernie's Rubber Duckie, Generiks, and Alan's Fear. Also Ernie's Rubber Duckie 6 song 7" on green vinyl and Alan's Fear 5 song cassette. $3ppd each OR all 3 for only $7!! P.O. Box 25666 Tempe, AZ 85285-5666 (checks payable to William Tynor).

MISFITS, SAMHAIN, Danzig, Alien Sex Fiend and others. Send for a long list. Send 2 stamps. Reasonable prices. Red Legacy, green Evilive 2, R.I.P 1st Alien Sex Fiend 7". Sal Aartsma, POBox 1132, Paterson, NJ 07509

WANTED: early Earache 7"s (before #40), Venom singles, Relapse single series 1-5, Chaos UK, Napalm Death/ Zorn flexi, Boston HC. I have a 4 page trade list with HC, AmRep, SubPop, metal. Rob Cleveland, 1705 Gateway, Middleton, WI 53562 USA.

MEGA-RARE PUNK & HARDCORE set sale lists. Hundreds of original punk rock 7"s and LPs: GG Allin, The Freeze, F.U.'s, Johnny Concrete, La Peste, Nervous Eaters, SSD, Venom, Boston Not L.A. comp., test pressings, cassettes, etc. New rare stuff every month. Send SASE (long envelope) for list to: Mike B, 159 Emerald St, Malden, MA 02148.

SURE I'LL CARRY YOUR STUFF! Send samples and working terms to Sound Idea Distribution, 3421 SE Micanopy Ter., Stuart, FL 34997.

EXTREME INDUSTRIAL noise wanted. Vinyl, cassettes, paper goods etc. Will buy or trade. Please send lists. Material wanted by: Whitehouse, NWW, MB, Merzbow, CCCC, Broken Flag, New Blockaders, Hanatarashi, Sodality. Michael C., 428 Broderick St., San Francisco, CA 94117-2266.

NO LESS/EVOLVED TO Obliteration split ep out now. No Less play fierce grind. MRR says, "ETO are a speedy, short, and to the point hardcore...The way it should be!" Colored wax! Available through Blacklist.

BLOODY WANKERS new tape out now. Heavy baldcore for the punks and skins. $2 or fair trade. Labels contact us. Bloody Wankers, 536 Virginia Ave., Westville, IL 61883. Oi! We play for gas.

GIMMIE FEAR or gimmie death. I'm looking for anything I can get my hands on by the band Fear. Such as the "I love livin' in the city" 7", the "Fuck X-mas" 7", and the "Living with Fear" LP. Videos, flyers, and studio/live bootlegs wanted too. Write to Shane S., PO box 805, Allentown, PA 18105-0805.

WANTED: Big Drill Car video/audio, flyers, interviews, and anything else. Any help with these is much appreciated. Write to Allen, 7760 Reagan Road, Riverside, CA 92509.

UPBEAT NOISE from the land of Zion! Growing Utah label has 3 new releases. Lunchbox 7", Chubby Amigos limited edition colored vinyl 7" (Only 200 pressed), and Chopper and the Decomposers 7". $3 ppd. or all three for $7. Send to: Tooth Records, PO box 248 Wellsville, UT 84339. All the orders include a low budget toothbrush.

PERUVIAN HC- D.D.C/P.T.K split tape is out now, over 60 minutes of intense and raw hc/punk from Peru. Available for $5 ppd. (world). Cash only. Trades are welcome. Write to Jose M., PO box 4370, Lima Peru.

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MAXIMUMROCKNROLL music classifieds

WORLDWIDE PUNKROCK for sale. 2000 items, 7"/12"/albums. I have got mega-rare stuff as well as the usual stuff. Also got indie/mod/powerpop records. Always stuff by: Briard, Buzzcocks, Lama, Ebba Gron, Victims, Razar, Glueams, Fresh Color, Ivy Green, Damned, Stalin, Friction, Germs, Lemonheads. Trades welcome. Send 3 IRC's or $2 for a complete list to Ingo Eitelbach, Schutzenstr. 22, 23843 Bad Oldesloe, Germany.

SOBER MIND RECORDS/distro in full effect right now. We do carry New Age, Conversion, Watermark, Victory, Conquer the World, Temperance, and lot's more labels, zines, merchandise. Just to please you, it is better for European kids to order here, faster, cheaper, etc...Send us $1 for a catalog plus samples of your product. We can distribute for you. SMR c/o Hans, PO box 206, 8500 Kortrijk, Belgium.

AMULET CD out now on Sobermind Records. Pleasant, positive, emotional, groovy hardcore, with sincere lyrics. Check it out now! Encounter/Blindfold split 7" out now too...Blindfold will tour Germany for Dec. 24th till Jan. 2nd. Call or write if you can help out or are just interested in dates. Blindfold will tour the states next summer. SMR c/o Hans, PO box 206, 8500 Kotrijk, Belgium. Call 32-51-240154.

BLOODY WANKERS new tape out now. Heavy baldcore for the punks and skins. $2 or fair trade. Labels contact us. Bloody Wankers, 536 Virginia Ave., Westville, IL 61883. Oi! We play for gas.

GIMMIE FEAR or gimmie death. I'm looking for anything I can get my hands on by the band Fear. Such as the "I love livin' in the city" 7", the "Fuck X-mas" 7", and the "Living with Fear" LP. Videos, flyers, and studio/live bootlegs wanted too. Write to Shane S., PO box 805, Allentown, PA 18105-0805.

WANTED BUY/ TRADE: ISM "Diet", Lewd "American", Crimpshrine "Lame", SSD "Kids", Der Plan "Geri Reig", FU's "Christ", Necros "Conquest", Ill Repute "Happen", Angelic Upstart "Teenage". Have: Slander "LP", Reflex From Pain 7", C2D LP, Kraut 7" and a lot more. Send Wanted/ Sell list to: Pascal, 34 St- Stanislas #3, Quebec, PQ, Canada, G1R- 4H1

LISA SUCKDOG tribute cassette! 12 bands interpret classic Suckdog ditties in a delicious variety of styles. this is weird so send $5 ($7 non-US) to Nut Music, PO Box 2602, Winchester, VA 22604. Concealed cash only, please.

VIDEOS FOR TRADE (800+) GG, Adicts, Agnostic Front, Dayglow, SNFU, L7, 7 Seconds, Meatmen, Melvins, GBH, Queers, Social Distortion, Green Day, Buzzoven and more. Your list gets mine even if small. Joe Morgan, Goshen Mobile Estates #80, Torrington, WY 82240.

LISA SUCKDOG video wanted, especially 1992 DC show. Please send list to PO Box 2602, Winchester, VA 22604. Also, Suckdog tribute cassette available from this address. Distributors please write.

$2 CDs!: Yep, I got tons of promos I want to get rid of. Most unopened. You can get 5 for $10 (includes postage) mostly indie stuff, some punk, some who knows what. Send a $10 to The CD Offer, c/o Seidboard, PO Box 137, Prince St. Sta., NYC NY 10012.

FUCK YOU! Wanted Subhumans (Vancouver) and D.O.A. old and new stuff (LP's, 7", 12", CD, posters, T-shirts, flyers video, articles, news clippings, anything!) I'm also searching stuff that features current or ex-members of these two bands, especially the Subhumans' bass- player Gerry Hannah...I'm also interested to get articles, news clippings about the "Squeamish Five" case in the early 80's when Gerry Hannah & four person were jailed for bombing several corporate targets...Send list with prices or give me a call: Ian "Oddball" Bussieres, 82-C, D'Auteuil Street, Thetford Mines, Provence of Quebec, Canada, G6G- 2M8. Phone: (418) 335-3309

BANDS, LABELS AND DISTRO people, we just opened a small Punk shop, if you want us to carry your stuff, drop us a line. Punk'n'Junk, Baker Centre, POBox 40051, Edmont Alberta, T5J 4M9, Canada

LOOKING FOR BLITZ, Oi Polloi, Reagan Youth, "Old" Social Distortion, Oppressed and tons more, your want list gets mine or send me a list of stuff you have for sale. Scott c/o Punk'nJunk, Baker Centre, POBox 40051, Edmont Alberta, T5J 4M9, Canada. Also will pay $15 U.S. for Social Distortion "Mommy's Little Monster".

OLD PUNK, OI! AND SKA. Vinyl, cass, Feederz, Punk And Disorderly, Vice Squad, Business, Misfits, Fear, Adicts and tons more. For a full catalog send $1.00 to Punk'n'Junk, Baker Centre, POBox 40051, Edmont Alberta, T5J 4M9, Canada

SELLING YOUR OLD RECORDS or T-shirts, I want them, bootlegs cool too. Will pay "fair" prices only. Write with your list to: Chris c/o Baker Centre, POBox 40051, Edmont Alberta, T5J 4M9, Canada

WANTED BUY/ TRADE: Stikky "I & I That Guy" 7", Screeching Weasel " First on Underdog" LP, Social Unrest "Rat" 12", Bad Religion "Back To Know" 12' or 7", No Use For A Name "Let'Em Out" 7" or any 7", NoFX "Liberal Animation" first press, Berurier Noire "Macadam Massacre" 7" (RRR 005) or any 7". Your price is mine. Send your list trade/sale. Joel Fortin, 753 St. Marie #2, Quebec, PQ, Canada G1R 3H3

RARE PUNK RECORDS, cassettes, cd's, shirts, badges, and stickers for sale at Low prices. Everything from Adolescents to Zounds. For our gigantic 16 page catalog, send two stamps to: Dr. Strange Records, P.O. Box 7000-117, Alta Loma, Ca 91701. If we don't have what you want, we'll steal it!

SOUND IDEA DISTRIBUTION— Send 2 stamps or 4 IRCs for 12 page catalog. Send samples and working terms. Store opening in Tampa soon. Sound Idea, 3421 SE Micanopy Ter., Stuart, FL 34997.

T-SHIRTS, RECORDS, VIDEOS, CDs and more! Send 2 stamps or 4 IRCs for 12 page catalog. Send samples and working terms for consideration. Store opening soon. Sound Idea, 3421 SE Micanopy Ter., Stuart FL 34997.

JAPANESE AND EUROPEAN Labels: Trade with me! I run Burrito Records and Sound Idea Distribution. If you can't trade, send wholesale prices. Sound Idea, 3421 SE Micanopy Ter., Stuart, FL 34997 USA.

COLLATERAL DAMAGE 7" out now. First 250 mailorders get it on limited colored vinyl. A mere $3.50 in the US. ($5.00 elsewhere), payable to Dave Mandel, Indecision Records, PO Box 5781, Huntington Beach, CA 92615. O-Dog says chew the chicken skin.

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GG ALLIN LAST SHOW: @ the Gas Station. Finally available w/all the footage from one of his most violent shows, plus all the action after the show, with rioting, GG running naked out of control & much more. Copied right from the master tape w/ 2 sided cover. Don't buy a shitty copy form others. Expect the best. 30.00 includes 2 day priority mail postage. Fastest service for year. Write Merle Allin, 214 E. 24th St. #5B, N.Y., N.Y. 10010. Call (212) 889-8334.

PISSHEAD the wackiest slop core band to be. Need a bass player and a screamer. A place to rehearse would be nice. Let's play and make no money. Call or write now! Mike, POB 717, Henniker, NH 03242. (603)-428-3310, leave a message.

WANTS: Execute Atoz flexi, Maho Neitsyt 1st 7"s, Lixomania 1st 7". Bill, POB 21343, E.C., CA 92021 USA.

DEAD CHRISTIANS leaping from their graves to kill, limbless torsos smoking pot with Jesus as they gurgle in blood and crushed body parts. Post punk industrial. Tape #4 only $4. Send money to, CNF, POB 9152, Virginia Beach, VA 23450.

D.S.4.A DISTRIBUTION has another massive newspaper sized catalog out. Hundreds of records, tapes, cds, 7"s, patches, t-shirts, zines, books, ect. Get in touch. Send $1 or IRC to, D.S.4.A Box 8, 82 Colston Street, Bristol, Avon UK. Full Crass and Conflict collection. Also the best in UK anarco punk literature. Not to mention the Class War collection. You know the score. Riot on, Bristol Crew.

INEXPENSIVE SALE. first 12 Dischord singles. SOA and Iron Cross on green vinyl. In My Eyes on red. Necros, Double O, and all the rest. All mint, in a binder. $400. Also early Touch and Go, 1st press Rollins books, and other rare hardcore. Send SASE now for list. ROA, 637 South Cloverdale #1, Los Angeles, CA 90036,. USA.

GUGIANO FAMILY PICNIC Records-looking for beautiful/ugly music for future comp. and new bands to put on tape. PLastic flute players O.K. Send homemade music, or whatever you do. Also loking for Pattycake games. Send: c/o John, 19 Windy Hill Rd., Metuchen, NJ 08840

NERVOUS EATERS Just Head/Get Stuffed 7". With reproduction of original sleeve. Also have rare Melvins, Napalm Death, Amebix, Rorschach/ Neanderthal test press, Charred Remains, MITB, Antischism, Jawbreaker, AC, Doggy Style, Sun City one sided 12". And much more for sale, trade. Looking for Mentally Ill, Bobby Sox, Freestone, Detention, Authorities, 16 Jap tour 7". Call or write Larry, 1107 New York Street, Lawrence, KS 66044. (913)-749-3526.

OUT OF PRINT. Punk/Powerpop/ Metal major and indie cassette and CD selections cheap. Cassettes $2.99-3.99, CDs $4.99-10.99. Free flyer/ catalog. Just write, Infernal Racket, Studio 138, POB 443, Owosso, MI 48867-0443. Overseas send IRC.

TRADE ONLY: Bad Religion-Back To Known 12" (UK-Suit Beat), Circle Jerks-Golden Shower LP (LAX Records), Vandals-Peace LP (Epitaph), A.A.-America Paranoia LP (Pusmort), Stretch Marks-What D'ya See? LP, Unwanted-Shattered Silence LP, V/A-Punks Not Dread LP, Stalag 13-In Control CD, Madball-Droppin 7". Want: Agression-s/t LP (On Mystic), Toxic Reasons-Kill By Remote LP plus Dedication LP, Suburbia-movie soundtrack LP, English Dogs-any records, Gastunk-Counter Clockwise 3"CD, Excel-Split Image LP, Metallica-Garage Days Revisited CD. Write before sending. Jeremy, 3380 Springthorne Crescent, Richmond, BC, Canada V7E 1Z7. (604)-271-7161.

RANCID, GREEN DAY, Jawbreaker, Screeching Weasel, Wiggle, Gore Gore Girls, Queers, Vindictives, Operation Ivy, Basic Radio, Downfall, Crimpshrine, Fifteen, Tilt, Cringer, J Church, Soup, Sweet Baby Jesus, Buggerall, Wynona Riders, Mr. T Experience, NoFX, All, Descendents, Milestone, Big Drill Car, Samiam, Clash, Ramones, Dag Nasty, Down By Law, Fugazi, Minor Threat, Jawbox, Superchunk, Snuff, Shudder to Think, Seaweed, Nirvana, Dinosaur Jr., and more. Send SASE (foreign $1) to: Jason Duncan, 507 Windridge Circle, Inman, SC 29349 for video, live, demo list with over 500 titles.

GG ALLIN-CONDEMNED AND Destroyed-Live-Bethlehem, PA 1989! Limited release on Blood Enema tapes $7 and $1 postage. 45 minutes of total insanity--whole show and free sticker--well concealed cash only to: Henry, 524 E. Lancaster Ave., Suite 607, Shillington PA, 19607, USA only

VIDEOS: over 1000 shows. GG, Green DAy, Rollins, Dwarves, Smashing Pumpkins, J. Lizard, Screeching Weasel, Social D., Danzig, Mr. Bungle, N.Y. Dolls, Thunders, Dead Boys, Fear, Mummies, Muffs, Misfits, Muder Junkies '94 tour, Skinny Puppy, R.A.T.M., Biohazard, Hyenas, Unsane, Beasties, Boredoms, Carcass, Op Ivy, & many, many more. My ad may be small but my list is as big as these others who name every band they have. Fast service by priority mail. Write: Merle Allin, 214 E. 24th St. #5B, N.Y., N.Y. 10010. Call (212) 889-8334. $1.00 for XL list.

INDECISION RECORDS presents the debut 7" of O.C.'s Collateral Damage. Just send $3.50 ($5.00 non-US) payable to Dave Mandel, PO Box 5781, Huntington Beach, CA 92615. Bands...send demos, if ya' want.

AUCTION LIST-Canadian, US, Int'l Punk and Hardcore LP & 7". R&R Bitches, SNFU, DOA, Hot Nasties, Malibu Kens, Genetic Control, Sturgeons, Silicone Injection, Deep Wound, JFA, Kaaos, Bastards, and shitloads more. $1 US or 2 IRC for the list. Rich/ 10764 101 St/ Edmonton, Alberta, Canada T5H 2S3. Want list available too.

MUST SELL: sXe-Up Front- Spirit LP(white), Swiz-Down 7"(green), NYHc-Together 7"(orange), YOT-1st 7"(PF), 2nd 7"(clear), X-Marks the spot-7" original, Jawbox-1st 7"(clear), Crippled Youth-7"(clear), Quicksand-7"(white), Absolution-7"(red), Bold-7"(orange), Head First- 1st 7"(purple), and others. Make an offer. Wanted-End the Warcore-comp. Jerry Colvin/Students Ln/ Pittsfield, MA 01201

WOULD LOVE: Minor Threat- 12 x U, In My Eyes. Bad Religon-All Are Yesterdays, Between Heaven and Hell, Back to the Known. Jawbreaker-Whack and Blite, 1st press Busy. Feederz, Fear-1st 7", Fuck Christmas. Fang- All 7". Germs-LionShare, Forming, What We Do Is Secret, Let the Circle Be Unbroken. Send price or call: Rob Frishkoff/ 1414 Seneca B-1/ Seattle, WA 98101/ (206)FAT-GUYS

AUCTION/SALE of heaps of rare and not so rare 7"s, LP's and CD's. Sub Pop, Amrep, Oz tour releases, plus more. Send IRC for a full list to: Scott, 18 Shallmar St., The Gap 4061, Australia.

MAXIMUMROCKNROLL music classifieds

DUMMIES FAN CLUB-$6 USA, $8 world. Includes 2 color professional t-shirt and membership crad. Serious beer drinking garage slobs only. Singles available, also for 4 clams each. Dummies/736 E. Mount Airy Road/Lewisberry, PA 17339.

BANDS WANTED! New label looking for new music, Hardcore, Straight Edge, Punk, Emo, whatever, for upcoming projects. Absolutely no mainstream garbage, please! Send demo and SASE to: U.T.S. Records, PO Box 100, Teaneck, New Jersey 07666

FAMOUS HARDCORE Of Punkland "Zines" #3 Psycho, #4 Negative Approach $1 post paid each, #5 Sons Of Ishmael #6 Impulse Manslaughter #7 Agnostic Front #8 Econochrist $2.00 post paid each. All six for $ 5.00 post paid. (Outside US) Canada add $2.00 airmail. Craig Hill, POBox 987, San Carlos, CA 94070. Cash only/ US dollars

TRADE/SELL live, demo, regular release audios and videos. All sorts of punk! Old, new, in between! Send trade list or $1 (N. America) $2 foreign for huge, huge list! Jason Ross, 100 E. Mitchell Apt. 3, Appleton, WI 54915.

VIDEOS!!! (pal-ntsc-secam) High Quality! Ramones, Bad Religion, Queers, Green Day, Screeching Weasel, All, Descendents, Rancid, OpIvy, Poison Idea, Samiam, Spitboy, Neurosis, Zeni Geva, Boredoms, Extreme Noise Terror, Mr Bungle, Zorn, Primus, Jane's Addiction, House of Pain, Helmet, Jesus Lizard, Cop Shoot Cop, Beastie Boys, Citizen Fish, Conflict, Current 93, Disrupt, Pennywise, Doughboys, Sleeper, NOFX, Lag Wagon, RKL, Senseless Things... One $ for list to: Marco, Via Monteverdi 43, Palermo 90145, Italy.

VIDEOS! (pal-ntsc-secam) Chemical People, Ned's Atomic Dustbin, EMF, Leatherface, Holy Rollers, Jawbox, Sham 69, Toy Dolls, Dickies, Fugazi, Fear Factory, Brutal Truth, Agnostic Front, Integrity, Into Another, Shelter, Rorschach, Hunger, Husker Du, Sugar, Hawkwind, Joy Division, Cure, SRL, Test Dept, Neubauten, Insekt, New Model Army, Nick Cave, KLF, Fishbone, Alice Donut, Yuppicide, Hanson Bros, Grotus, Lungfish, Jawbreaker, Trans Vamp, Vandals + lots more!!! One $ for list to: Marco, Via Monteverdi 43, Palermo 90145, Italy.

COULD SOMEONE PLEASE tape me stuff by Cold World, G-anx, Disaffect, crust/dis HC. will pay. also want DeathSide cd's, "All is..." 7". some stuff to trade/$ if resonable. Dirk, 3942 Paige St., LA, CA 90031, USA. thanks.

RIMJOB Fanzine/Cassette Label is looking for bands (punk, Oi, hardcore, ska, big band, calypso, show tunes...anything!) interested in relasing songs on our comp or send writings, ramblings, etc. for print in 'zine. Bands, labels send vinyl, cassettes, CD's for review to: RimJob c/o Chris R.P.O. 3428 P.O. Box 5063, New Brunswick, NJ 08903, call Al (908)418-1736 for info. fucker.

FUCK THE REST IT'S R & M Video! We have: old school punk, hardcore, straight edge, industrial and new punk. Plus, cheap prices, quick service and yes we trade. Send 2 stamps and your left ball- sac (optional) for a list to: 1818 S. 2nd St. #39, Waco, TX 76708.

MONKEYBOY NEEDS your bands tape for upcoming comp. I won't make you famous, but what the hell? You'll be supporting the DIY scene. All who contribute get free copy. Send lyrics, info etc. Monkeyboy, POB 7821, Rapid City, SD 57709.

OPERATION IVY FANS; I'm getting a shitload of Op Ivy "Energy Outtakes" CDs with 10 unreleased songs and different versions of their other songs (about 70 mins length) Want details, SASE to D. Bartolomew, 1715 Farmington Cir, W Palm Beach, FL 33414.

HEY, DO YOU EVER WONDER what's going on in Santa Cruz? We'll let me tell you you're really missing out some good tunes. Out now from Hectic Times 'zine is the Sounds Of Santa Cruz sample two, a 72 min cassette. Featuring 15 bands of talent a little bit of everything under the sun. Check it out you won't be disappointed. Only $6 postpaid, comes with latest zine. Send checks to Kym Agresti, PO Box 2652, Santa Cruz, CA 95063.

INDEPENDENT RECORDS Wanted for cooperation distribution, mail order catalog, cd compilation. Send sample copy and lyric sheet or short statement about the band. Distribute/ be distributed. Send SASE for more detailed information to Wabbit Wecords, POB 3735, Wallington, NJ 07057-3735.

BAD RELIGION, Upright Citizens Cro-Mags Youth Brigade Anti Bad Brains Social Distortion Marginal Man Descendents Detonators D.I. Discharge Eastern Front The Faith The Freeze Gov. Issue Insted JFA Justice League Minor Threat MIA Scream 7Seconds SNFU Stupids Uniform Choice New York comp. C2D Deviators Dissent Fugazi NoFX. Send SASE for list: Allen Herring, P0 Box 280003, Columbia SC 29228-0003

CRO-MAGS SHIT wnated. Need high quality live tapes with John Joseph on vox. Will pay or trade for 'em. Please send Cro-Mags live tapes! Will send $ back for postage or tape costs! Patrick, 9 Birchwood Lane, Wesport, CT 06880

MISFITS WANTED: I am looking for any Misfits records that you want to sell. I especially want 7"s, bootleg vinyl, and audio/videotapes of live sets. Write and tell me what you have and how much you want for it. Reasonable offers only, please! Include information about the condition of the record, what pressing, etc., if possible. Thanks! Jim Hutchinson, 368 Walnut St., Shrewsbury, MA 01545 USA.

BANDS, LABELS, EDITORS, etc. send samples and info on wholesale price for possible distribution. Others send SASE for a catalog. We have Huggy Bear, Julia, Mohinder, Universal Order of Armageddon, etc. Vomitorium, P.O. Box 457, Redondo Beach, CA 90277

MOHINDER-THE MISSION 7" $3, Huggy Bear-long Distance Lovers 7" #3, V/A-This Inheritance Must Be Refused 12" $5. Cash or money order, checks to Melissa Donnelly. For a complete catalog, send large SASE to: Vomitorium, P.O. Box 457, Redondo Beach, CA 90277

SPASTIC PISSBAG COMP. coming out soon! If you want your band on it, send your shit. Send in tape, lyrics or anything else. I'll send your band a completed tape. Don't send any lame candy-pop-punk shit, 'cause I'll burn it! I wnat hard and fucking crazy punk! Send to UA, P.O. Box 8972, Denver, CO 80201

STOOPID RECORDS: For mail order customers!!! Send cash or postal money order in the name of Margherita Valentini for records and tape, 90 9th St. San Francisco, CA 94103- 1408

MAXIMUMROCKNROLL music classifieds

CHEAP CD PRODUCTION? Where I can get cheap CDs made? If you know a good place with a reasonable cost, ok, I'll send you a bag o' free shit for your assistance. Females my participate in my cool questionairre, too! J.S., 24704 Royal Oak, Way MO 65583

MY 3 SCUM/ Jesus Saves split 7" on Smog Veil Records now out. $3.00USA/$4.00 world. Smog Veil Records 4249 Orchard Dr, Saybrook OH 44009. Look for review in MRR and FreakOut fanzine (holland) Good luck with The Stone Frank.

HELLO IT'S LARRY "The Bastard" again. Looking to play Erie, PA. Give me a call. Erie, PA is an hour and 1/2 from Buffalo, NY. Get it! Call or write Larry "The Bastard", 701 W. St. #1, Erie, PA 16502. (814)455-4582 Shooters bar and microwave.

WRITE WITH YOUR offer for: Manson Youth-God's Fun Children, clear vinyl; Manson Youth-Eaten Alive by Rats, yellow vinyl, #639/1000; RL Crutchfield's Extermminating Angel LP, on Lust/Unlust '80; Can't Stand the Rezillos, '78 Sire. Peter Morrissey: 136 Lynn Loop, Winterville NC 28590.

RISE ABOVE RECORDS: is an old school consolidation of a couple kids products. We have 7"s by DRI (22 song 7"), Teen Idols orig, Violent Children orig, Crucifix, Poison Idea, M. Threat (red vinyl), Chron Gen, Accused, Fang, Unity, YOT "Cant Close..." (orange), Misfits, SOB, etc. For sale only. Ask for trade list also. 100's more Rise Above Records, POBox 472 Capitola, CA 95010

RISE ABOVE RECORDS: are organizing some talent to drop on you people. Have a few, need some more, HC, Punk, SxE styles only. Established bands who would like to do a live LP or "reissue" or official boot. get in touch. We're doing a fat distro. For most of Cali and offing vinyl for now. Labels, bands get in touch for distro. Suck a dick Curtis (Taang!), we don't need your kind. Rise Above, POBox 472, Capitola, CA 95010

UNDERDOG demo's LP available, $7.00 each. Active Minds LP w/ slightly scraped edges on covers (due to shipping) just $4.00 each. Stamp=catalog. To: G. Benitez, 609 N. Belmont ave. L.A., Ca 90026 (ppd. in USA)

VINDICTIVES WANTED! I'm looking for all out of print Vindictives records, especially the 2X10". If you can't help me, write anyway, I'm at fucking military school for chrissakes! Thanks. Harrison Sheilds, Fork Union Military Academy, Box L-37, Fork Union, VA 23055.

DAGGER RECORDS WANTS to advertise in your zine. Zines send ad rates. We are also looking for female punk bands to send us demos for a future compilation. Dagger Records, POB 380152, East Hartford, CT 06138-0152.

SERIOUS COLLECTORS OF PUNK and wave from 1975-85. Stoopid Records now open. 90 9th Street, San Francisco, CA 94103-1408. Send detailed wants or call 415-626-3867 for mail order. Foreign customers bring trade from your country. Buy, sell, trade.

TAPE TRADERS: I'm looking to trade copies of tapes, punk, hardcore, oi, etc. Live shows, demos and so on...If you're interested let me know. Shawn Piper, Box 530, Cherokee, NC 28719

DRUMMER SEEKS HC PUNK band for touring and recording. Please no metal, pop or ska. Write. Kirby Pringle, POBox 11171, Canoga Park, CA 91309- 2171

MISFITS "BEWARE" 12", 1979 Plan 9 UK import, mint condition. To highest bidder by 2/ 14/ 95. Send bids only to: Dave Nathanson, 7 Wayne Ct. Warthon, NJ 07885- 1018

UNCIRCULATED/ ULTRA obscure videos wanted! Eg: Wipers, Viletones, Skinnies, Shitdogs, Scientists (Aus.), Pagans, Malfunkshun, Green River, Fallouts, Dishrags, Dicks, Dead Moon...Especially want uncirculated punk video 1977 to 1984. Will pay cash or trade. My collection includes Scratch Acid, Rev. Horton Heat, Really Red, Normals (Louisiana), Nervebreakers, Loco Gringos, Legionnaires Disease, Huns, Bobby Soxx, Big Boys, etc...Axis Records, POBox 33033, Austin, TX 79764- 0033. (512) 445-6423

NECROS S/T 7" (on Dischord/ Touch & Go), Anal Cunt "5643 Song EP" (#46/ 307- 1st 50 w/ color XXX cover!), Anal Cunt "Another EP" 7" (52/ 500 yellow wax) and Anal Cunt "88 Song EP" (1st 7") for sale! Send bid to Judy/ Crust c/o POBox 8511, Warwick, RI 02888

I HAVE THESE RECORDS for trade from Colombia and other countries. La Pestilencia LP (2nd), I.R.A LP (new), Fertil Miseria 7" (new), B.S.N. 7" (2nd), H.H.H. LP (Spain), Andanada 7 lp (Spain), HC 137 split (Brazil). If you like to trade please send me your list as soon as possible because I only have few copies left. Contact Jairo, Molina, 40 Rockland Ave #6, Malden MA 02148

LOOKING FOR KURO CD, DTK Records Japan 91, 16 songs, other EP's, info, art, flyers, photos, etc. Other Kuro maniacs write. Kim, Unit 5/63, 4th Avenue, Mount Lawley, WA 6050, Australia. PS, avoid Michael Mayer (Farewell Records) he ripped me off.

TRADES: Verbal Assault "Learn"/ Gang Green-"Drunk & Disorderly" 10" still sealed/ Goo Goo Dolls 1st LP 1st press/ Negazione & Declino split LP/ Rattus s/t LP on Ratcage/ Wants: Big Black/ Circle Jerks Spin Radio LP/Naked Raygun/ Jane's Addiction- Brixton Boot LP/ Agnostic Front-"Victim"-Gatefold'old HC/ or quantity of live tapes. Geoff, 156 Frontenac Ave., Buffalo, NY 14216.

EXTREME INDUSTRIAL noise wanted. Vinyl, cassettes, paper goods etc. Will buy or trade. Please send lists. Material wanted by: Whitehouse, NWW, MB, Merzbow, CCCC, Broken Flag, New Blockaders, Hanatarashi, Sodality. Michael C., 428 Broderick St., San Francisco, CA 94117-2266.

HELP ME FIND: Antisect "In Darkness" LP, F.U.A.L "Fuck Up and Live" LP, Anitsystem "No Laughing Matter" LP, Generic/Electro Hippies split-LP, Infest "Slave" LP, and any EP's by Icons of Filth, Amebix, and Lost Cherees. Will buy or trade. Send lists. Pen-pals would be great too. Write to Jeff, 14325 Auburndale, Livonia, MI 48154.

BEST OFFER: 7"S Resurrection "Blindside" on purple, Vision "Undiscovered", DRI "Violent Pacification", Breakdown on yellow, Chain Of Strength "True Til Death" on green, TSOL "Weathered Statues", Crude SS "Who'll Survive". LP's SNFU 1st LP w/ orig. cover, Christ On Parade "Sounds Of Nature" 1st, Doom (Japan) "No More Pain", V/A "Cottage Cheese" comp from TX w/ DRI, Really Red, Big Boys, etc. Send offers to Justine D. 907 Willow Ave, Hoboken NJ 07030

MAXIMUMROCKNROLL classifieds

SKEETERS' GARAGE SALE. Lots of records, tapes, videos, T- shirts, autographs and video ganes. GG Allin, Kiss, Big Chief, Nirvana, Vomitose, Undead and many others. Big list! Send two .29 cent stamps or two IRC's to: Skeeter, POBox 9561, Wyoming, MI, 49509

SALE/TRADE: 7 inch records by cool punk bands. 10 pages long. Includes many by Dead Kennedys, Antiseen, GG, Misfits, Riot City, No Future, Subpop, SFTRI, Flexis, ten inch, picture disks, color vinyl, originals and boots. List of old zines available too. Stamps appreciated, write for free list. Paul Holstein, 6759 Transparent Drive, Clarkston, MI 48346.

I LOST MY JOB, buy some of my shit so my folx don't give me the boot! GG Allin, Belly, Dwarves, Kern, Lunachicks, Manson, Metallica, Nirvana, Pistols, SubGenius, Johnny Thunders, Stevie Ray Vaughan, etc. 2 hr. video $20/90 min. audio $6, write for list: C. Laurence, 1404 Leader Dr., Killeen, TX 76542.

SEEKING ANY AND ALL things related to the Melvins (audio/video tapes, interviews, paraphenalia, etc.) Also sought: Fender electric guitar (anyone got one for sale cheap?), and to corr4espond (or meet, hangout) with fellow Melvins enthusiasts, songwriters, musicians, and cool girls. Help! Son Sub, 1038 Virginia Ave., New York, NY 10472.

HEARSAY RECORDS PRESENTS #16 new and out now: Dive/Opposition split 7" lmtd. to 500. #15 "Survival" 7 in. comp. w/ Toe Tag, S.T.P., I.T.I. and the Champions. #14 "North..." 7" comp. w/ Kurbjam, Halfmast, Cornerstone and Emission. #13 L.T.N. /V.O.D. "Split Atom" 7" #12 "Boston..." 7" comp w/ Dive/Opposition, D Altonic and Converge at $3.50 a 7" all 5 for $15. ppd. USA. PO Box 382288, Cambridge, MA 02238-2288. (617)499-4845.

RECORD AUCTION: Highest Bids Taken. Lots of SJE, color vinyl, SubPop, Revelation, etc. Including: Y.O.T Can't Close..., Rollins 7 'on Sub-Pop (pink or black), NYC Together comp Ist press, GB album (green), Infest 7" and 12". Much more. Also shirts, zines, i;e test pressings and other goodies. Send for list. Bids not taken after Dec 30. write: A. Kaufman 858 Station Pl. Woodmere, NY 11598

SHUDDER TO THINK - I still need "It Was Arson" 7" and all the deleted R.F.T.C. 7"ers: For trade-Gorilla Biscuits 1st 7", (yellow) and "New Direction" 7" (red) w/ extra 7" promo (40!); 1st Y.O.T. 7", Nirvana - "Hormoaning" 12" (red) + CD; Nirvian/J. Lizard 7" pic disk; Unity 7"(blue); Shudder To Think 7" "Medusa"; Superchunk 7" "Tower" (green); Rollins/Hard On's 2x10" "Let There Be Rock" (colored 2000); H. Du promo CD "Do You Remember" Freeze "Guilty" 7" + early N.2. shit, + lots more! Simon Kay, 33 Mountbatten Ave, Glenfield, Auckland, New Zealand.

MISFITS VIDEO! Bethlehem, PA, Haloween 1982. 36 minutes, tripod, 2nd gen copy. Best quality anywhere! Send $15 (hidden or registered) or 3 blank high-grade name-brand tapes to: Dave, PO Box 1433, Allentown, PA 18105. No ripoffs!

RECORD SALE - I'm selling everything. Over 500 punk/hardcore platters from '77 to '94. Lots of rarities. Great prices, quick response, no rip offs. One stamp gets full list - Jason Fowler, 39840 Calle Del Vinedos, Temecula, CA 92591.

TRADE/SELL the following CD's: 999 "Live In LA 1991", NOFX "S And M Airlines", Popdefect "Punch Drunk", Peter And The Test Tube Babies "The Shit Factory", MDC "Shades Of Brown", UK Subs "Killing Time", DOA "The Dawning Of A New Error", TVTV$ "We The Sheeple" Welcome To Califucknia (Southern CA comp.), Sound Bites From The Counter Culture (spoken work comp.) $7.50 each ppd. Send your trade list to Mark, 7 Rolling Hills Dr., Orchard Park, NY 14127.

FOR TRADE: 7" Justice League "Think", Unity "One", Deep Wound Re-issue, Very Small/ Slap-A-Ham Stuff. Crucifix 1st 12", MRR 2xLP comp., Rest In Peices 1st LP. Want Japanese new and old hardcore. Write Ken P.O. Box 410892, San Francisco, CA 94141-0892.

GETTING RID OF 7" Collection: Bands include Melvins, M.I.T.B., Rancid, Bad Religion, Iconoclast, Spitboy, Hiatus, and many more $3 and under postpaid. Pen pals looking for interesting mail still and always will be welcomed and answered. Jaime, 432 N 34th st, 1st Floor, Philadelphia PA 19104. I will trade anything for Infest "Slave" LP or Jerky Boys bootlegs.

DRUMMER NEEDED for ratchety, punky, slightly goofy band with imminent full length debut. We dig (but don't necessarily sound likle) Rapeman, Cherubs, Damned, Childish, Birthday Party (Christ, we could go on forever). Passion and crazed attitude over ability (although the latter is certainly important). Be willing to relocate and tour. Contact: Boll 410-654-5312 or Burnt Mattress 410-889-2678.

GG ALLIN-I have one copy of his 1984 pre-vinyl cassette for the "Live Fast, Die Fast" EP. Great condition original with 2 photo cover. Please send bids to Nate: 411 University Ave., Apt #2 Syracuse, NY 13210. I'll also accept trades and will contact highest bidder at end of month.

THRILL KILL KULT (I need live videos, audios, photos, etc.) I'm also into Karen Black, AmRep bands, films by Kern, Zedd, R. Myers, Loompanics books, swapping strange vidoes, cannibal films, etc. Write me! Kev, PO Box 5461, Laurel, MD 20726.

HORA CERO compilation cassette with: Thorazine, Propagandhi, Vulture Culture, Futuro Incierto, C.F.D.L.,Circular Rubbing Motion and others. 60 minutes.~xcellent sound quality.$ 5.00 ppd (world). Richard Nossar, General Mendiburu 751, Lima 18, Peru. Bands send demos for future releases.

VINTAGE VINYL VAULT just unearthed. Dirt cheap deals on hardcore/punk/metal 12" and 7" vinyl. Discharge, Minor Threat, SSD, Govt. Issue, 7 Seconds, Gang Green, Bad Brains, TSOL, Christian Death, Mercyful Fate, Manowar, Venom and more!! Send SASE to: Count Lyle, 2315 Moser #118, Dallas, TX 75206.

FOREIGN LABELS or distributors: Looking for non-U.S. punk / hardcore releases for U.S. distribution. EP/LP/CD - flexible payment terms / trades possible. Send promo or just get in touch: Vacuum Records, PO Box 40959, San Francisco, CA 94140 or see ad this issue.

LOOKING FOR: The Ex 'Let's Rob' 12", "Dignity" box set, Gauze "Fuckheads", X (Australia) "At Home" LP and singles, Halo of Flies "Singles" LP, Authorities EP, Asexuals EP - tons to trade / $$$ - write: Timojhen, PO Box 40959, San Francisco, CA 94140

MAXIMUMROCKNROLL classifieds

MY FAVORITE THINGS: Experimental guitarists, underground film/video, alternative literature, mail art, your personal original band names list gets mine. If you have free contributions or information on any of these, please send to: Bobby Bobbubba, 6015 Viking Dr., Houston, TX 77092

IT'S WILD, IT'S WEIRD, It's Products Of The Pure 99 T-shirts geared to yank the smile on yer face. Send stamp fer catalog to Psychotick, PO Box 18205, Seattle, WA 98118-0205. Thanks to all u-MRR readers who responded.

GIRLS & GUYS send us a picture or pictures of yourself partial or completely naked and we will send you the new Beer City records and skateboard catalog. Or if you're shy just send $1 to Beer City, PO Box 494, Milwaukee, WI 53122-0494!

AIDS SUCKS SUCKS sucks fucken sucks! Stupid guy in Texas makes wacky tees. All proceeds go to local aids resource center. Write for the Boss Catalog: Bill, PO Box 53832, Lubbock, TX 79453. Send something worth 29¢.

THE POWER OF Negative Thinking, a book by Arthur Niss (100 pages). A Harrowing look inside the mind of a man locked in mortal combat...with himself. $5 ppd. Send cash, money order or check (U.S. $, payable to silly bugger books), to Silly Bugger Books, P.O. Box 691415, L.A., CA 90069 U.S.A.

BONDAGE AND S&M. Are you tired of paying out the ass for cheaply made, mass produced leather goods. If so, I sell high quality, low priced bondage, S&M equipment. I also sell spiked belts, collars, wristbands, and bracelets. Please send one .29 stamp to: B. Leather, 3217 Wilmington Pk #19, Kettering, Ohio, 45429.

STAR WARS and other space and TV toys wanted. Figures, vehicles with or without original packaging. I'll trade records (have a 4 page trade list) or pay cash for them. Rob Cleveland, 1705 Gateway, Middleton, WI 53562 USA.

ANTHONY K HARRY, #91A3109, Caller Box 20, Cady Road, Malone, NY 12953, seeks honest, sincere, educational correspondence. Preferably with Lali Donovan! But will answer all.

PIERCING JEWELRY: hand crafted high quality medical grade stainless steel jewelry. Send an S.A.S.E. for a brochure or $1 for a filll catalog to: Lion's Mark Industries, P.O. Box 1753, Iowa City, IA. 52240 or call (319) 339-8839

PUNKS/SKINS write me. I'm a 14 yr. old punk looking for people to correspond with. Learn new stuff, tape things, etc. Into health hazard, Conflict, Carcass, Macabre, Vice Squad, GG Allin. Darren, 33 Summercress Lane, Coram, NY 11727.

PIERCING JEWELRY: good stuff cheap. Send SASE or 2 IRC's for catalog. TPOS, 12 Mill Plain Road, Danbury, CT 06811. USA.

GET THE INNOVATION Plagarism "super issue". It contains #'s 1-3 and features interviews with Bad REligon, Guttermouth, Drain Bramaged, Supernovice, All You Can Eat, some dork named Tim Yohannon, and shitloads more bands. Also: record reviews, articles, potry and a guide on how to "start your own fuckin' fanzine", among other shit. $3.50 ppd. Cash to 6633 paseo del Norte/Anaheim, CA 92807

LIKE TO TRAVEL WITH NO Money? The World For Free is a travel organization that helps people share houses and apartments with others—all over the world. Membership is $20 a year. Send a long self-addressed stamped envelope for information and an application. The World For Free, PO Box 137-M, Prince St. Station, New York NY 10012.

CANNIBAL HOLOCAUST! I'm looking for the uncut and uncensored version. I have the Japanese version, but it's got little dots over all the good parts. Anybody got a good print of the real one? I'm willing to trade or whatever. Write: Mykel Board, PO Box 137, Prince St. Station, New York NY 10012

WHERE'S ALL THE COOL MAIL of the past? 28 year old French- English teacher into most Punk and Hardcore from 77 to nowadays and militant mountain biking, seeks people to write to and get mail from regardless interests, age, tastes, gender. A couple of years ago people were much more into writing, it seems and that was way cool. And I mourn for the good old times gone. Please write to Francois Bouthiaux, 4 Rue De La Maladiere, 25300 Pontarlier, France.

21 YEAR OLD SOUTH BAY MALE. Into Red House painters, AMC, Syd Barret, Psychedelia, Gloomcore, Husker Du, Jazz. Looking for bay area woman to talk to, hang out with, adore, etc. Benjamin, 480 E. McKinley Ave, Sunnyvale, CA 94086

GARAGE SALE! My mom says everything must go! Lots of stuff including Nintendo games, records, videos, CD's, Roadie t-shirts, Autographs and more. From groups like Nirvana, GG Allin, Alice Cooper, Danzig, Kiss, Big Chief, L7, Mudhoney, Jesus Lizard, Misfits, Wheelchair M.F.'s, Sub Pop and Amphetamine Reptile singles. Send two .29 cent stamps for complete list. Vomitose, POBox 9561, Wyoming, MI 49509

PUNK INTO LETTERS and pen pals and Funk. Will respond to all. Write about your favorite things! Junior, 6092 St. Ives Way, Miss, Ontario, L5N 5L7, Canada

THE PLUM NETWORK is dedicated to creating money and providing useful information for the less fortunate individuals with brilliant minds. We are currently looking for writers, photographers, college students, mad scientists, distrubed artists, cyberpunks, hackers, Internet geniuses, and the aspiring entrepreneur to contribute to our publication. Topics are focused on education, business, and careers for free thinkers. Send contributions or $1.00 and a SASE for agent info to: The Plum Network, 555 Bryant Street #377, Palo Alto, California 94301.

LONELY? billet-doux is a small publication designed to help people with the same interests meet each other. Up to 75 words for $6/with you photograph $8. Create your own catagory. Free issue with ad. Or just send letters, photographs, and articles about meeting new people to: The Plum Network, 555 Bryant Street #377, Palo Alto, California 94301.

GG ALLIN: headstone poster 20x24 b&w. $15.00 includes postage. Also 2 sided Gas Station t-shirt & 2 sided t-shirt of GG in casket & Live Fast Die tatoo on back. L & XL sizes. $17.00 each. Also rubbings of GG's stone. Very limited copies. Call for price. Merle Allin, 214 E. 24th St. #5B, N.Y., N.Y. 10010. Call (212) 889-8334.

MAXIMUMROCKNROLL classifieds

FREE LONG DISTANCE from pay phones. Great for bands. No extra equipment required. I'll tell you how. $10 check /m.o. to DRH, POB 770324, Memphis, TN 38177-0324.

CORRESPONDENCE. 19 year old seeks mail from everyone, Into all sorts of shit. Punk rock to classical etc. Tell me what your town is like. Mine is boring. I need help. Stan Antone, PO Box 227, Beachville, Ontario N0J 1A0, Canada. Racist, homophobic, sexist people, save your stamps. Send zines, tapes, vinyl, socks, pictures, whatever!

MOVING TO Spokane, WA. SWM 20. Into punk scene, bands putting on shows, photography, zines, etc. I like photography, writing, reading, shows, and good music. I am very creative, a little shy, a loyal friend. Looking for potential friends/girlfriends, anyone. Respond immediately. Kris 45189 Dillion Drive, Ahwahnee, CA 93601.

PRISONERS: If you're in a maximum sec. or rough prison & need someone to write to or want interesting stuff to read, contact me. In trade, tell about people & life there. (Skinheads, gangbangers, & murderers, esp. write) H.R. 233 5th St., JerseyCity, NJ 07302.

INDECISION fanzine / records has moved. The new address is P.O. Box 5781, Huntington Beach, CA 92615. Coming soon...Indecision fanzine #5, Blackout 7", Digh Down 12", and Indecision Hardcore comp. Lionel, come home and stop hangin' out with those damn Owen St. Hoods.

7" POLY Bags. 2 mils. $4.00 for 100, $13.00 for 500, $23.50 for 1000, and $104.00 for 5000. All prices are ppd. in the US. Send cash or money order to: Chris Caday, 429 Circle Ave., Forest Park, IL 60130. Write or call (708) 366-5646 for foreign prices. I may be getting 12" and 10" bags so write or call for info.

BITCHY YOUTHS FROM Cincy amuse, disgust and offend! Issue #2 of "Chode" zine available for $1.00 and a .29 stamp. (take care when sending cash) The Queers, Rancid, and the Cincy scene. Chode zine, PO Box 19323, Cincinnati, OH 45219

I NEED A ROOMMATE in the Chicago area immediately. Write or call ASAP. Nikki RR 2 Box 462, Winamac, IN 46996 or (219) 946-4822.

I NEED FUCKIN' mail! Please-write me, I'll send you something really fucked up, etc. If you wanna trade flyers, cassettes, death threats, etc. Write... Into-germs, Monkees, Canadian beer, Mad magazine, beating off, Itchy and Scratchy, Lou Reed, Manson, Thurston Moore, Small Wonder, etc... Die today... Fuck you all... Martin Mrava/ P.O. Box 3743/ Fullerton, CA 92634

SYRACUSE, NY AREA. I need a place to crash for about a week in February or March while looking for permanent residence (can pay rent). I'm vegan/ drug- free but don't care if you are. Also, if anyone has Earth Crisis material (pre- Firestorm) let me know. Thanks. Nat, 48 Shattuck Sq. #97, Berkeley, CA 94704. (510) 848- 6192

THE DAMNED "PROMO POSTER" for 1st 7", New Rose/ Help (original lineup. $10 ppd. tubed. Skrewdriver, poster promo for "All Screwed Up" Lp $10 ppd. tubed. Unnatural Axe 7", Tonight We Fight/ Three Cord Rock $10 ppd. Cash or Money Orders only to D.G. POBox 46881, Mt. Clemens, MI 48046. Inquires SASE

FETAL GRACELAND is a chapbook of my punk rawk poetry for the little bit of Elvis in everyone. Send me three bucks and I'll give you a bite of Colonel Parker's burning love. It's loaded with sex, murder, mayhem and other shit that would strip the chrome off your aging grandma. Richard L. Levesque, 2227 Woodglen Dr, Indianapolis, IN 46260

NEED FLYERS? Cheap Flyers makes quality flyers for real cheap. All kinds of sick and twisted pictures available. To receive a free price list and sample catalog, call (213) 892-6882 (24 hour voice mail)

I LIKE WRITING TO PEOPLE. I also collect/ trade fliers and live tapes. "Normal" looking punk wants to chat. Write! Monkeyboy, POB 7821, Rapid City, SD 57709.

22 YEAR OLD FEMALE into punk/ industrial, seeks mail from anyone. Send a letter, friendship book , I'll do the same. Weave, POB 26024, Fraser MI, 48026. No racists, homophobes, or assholes please.

GG ALLIN TRIBUTE zine. Includes commentary, interview, and great insight of the man himself. It's a gem. $2 cash to Zooid: 206045 c/o Senate Dist., Box 642, G.C., SC 29445

27 MALE SEEKS determined penpals for longtime correspondence about life and natural stuff. Women epecially. All welcome. Terry, PO Box 90034, 3300 Bloor W, ETO ON, M8X 2Y1, Canada

MOVING TO SAVANNAH GA. First of '95 Punk Rock, Anti- authoritarian couple needs info on area (i.e. work, housing music scene, etc.) Please send to Philip A. Richmond, 200 S. Woodlawn, Okmulgee, OK 74447. Thank you amen.

DRUMMER WANTED for friendship, partying and sex! Prefer male, into thrash, age 18-20. Send pic and note to Rick, 41 Sutter Street, Box 1382, San Francisco, CA 94104. Phone (415-441-4619).

PERVERTS AND SEX DEVIANTS, the trading card set is now available. GG Allin, Bob Packwood, Sade, Ugly George, Bob Crane, Crowley, Larry Flynt, Al Goldstein, and countless others. Each set is hand printed, #'d, and very limited. A most unique set. $25 postal m/o's only. Payable to Phil Ransdell, 351 Taho Ln., Valrico, FL 33594.

WANTED submissions for future magazine about misfits and psychos-those of us who think 'bad' thoughts and love it. we're honest while others pretend to be angels.its not natural to always be 'good'! what stories/secrets can you share? any topic-murder, rape, arson, fights, guns gangs, sex, etc. totally confidential, (possible payment) anonymous replies welcome. h.r. 233 5th st. jersey city, n.j. 07302

18 YEAR OLD non-egotistical male living in shithole town looking or correspondence with punk rock girls or anyone else. Into Pegboy, Face To Face, Circle Jerks etc. write: John Morton,139 Running Branch Circle, Goldsboro, NC 27530.

WE'RE MOVING AND you're not. My girlfriend and I are moving to the New Orleans the first of the new year and would like to have some info, friends, etc. Nixxin c/o Carol Sedor, 220 Coltart St., Pittsburgh PA 15213

FREE CLASSIFIED WITH 60 word limit. Each ad will appear in 3 consecutive bimonthly issues. For a copy send $1 or 4 stamps, $2 or 3IRCs for out of US order. T. Yawn Adzine, P.O. Box 457, Redondo Beach, CA 90277

MAXIMUMROCKNROLL classifieds

BORED 16 YEAR OLD ARTS school kid! Looking for people to talk to. I like bands ranging from Embrace, Op Ivy, Subhumans, Clash, Buzzocks, Toasters to Bikin Kill. Also Authors like Vonnegut: Artists like Louise Nevelson, H.R. Geiger. Robert Perry III, 11437 S. Woodsong Loop, Jacksonville FL 3225. I will write back!

CHANGE ZINE #4 out now! See reviews everywhere. I need more writers, reviewers, photographers. Work with me and get full credit. Want lots of free 7"s or CDs or tickets? Good because I can't handle it all. Patrick, 9 Birchwood Lane, Westport CT 06880

PENPAL NETWORK is our way of building communication between scenes. Send your name, address, 40 words about yourself and stamps. The first three will go into the booklet, and the # of stamps will determmine how many booklets you get. Further Beyond Fun Club, 1210 Gregory Place, Downers Grove IL 60515

FUCK THE BUSINESSMMAN has t-shirt screens out the asshole, shit like: Misery, Macc Lads, Filth, Nausea, Doom, Poison Idea, Atheletes Butt, etc...Send for catalog to: U.A., PO Box 8972, Denver CO 80201. Only $5.00 ppd shitbags!

MILITANT ATHESISTS and Anti-Rascists unite! We know we are right and true, how far will you go to defend your beliefs? Unity, Liberty, and Equality are key words for true strength and positive change! Knowledge is power! Send a buck or two for our zine and info: Youth Core 306, PO Box 7036, Saskatoon SK CN, S7K-4R6

HEY NORTH CAROLINIANS: i have this idea that I want to move to Chapel Hill, live in a garage apartment, get religious tattos. Problem is, I don"t know a thing about Chapel Hill and fear the whole idea might be a weird trick of my id. Please write and tell me about it-topography, cafes, weather. I'll send something cool back to you. Sam, 1911 Eva Street, Austin TX 78704

HELP STUCK IN HELL(N.C.) Need anyone to correspond with. For fun I pick lint out of my belly-button. Will always write back. Chritsy O'Berry, 1601 Kelly Springs Rd., Mt. Olive NC 28365

DOY RALPH, #1 F.Y.P. #2 Face To Face and The New Bomb Turks #3 The Queers #4 The Quincy Punx and Slinky #5 Ferd Mert and The Hanson Brothers. Each for $1.00 ppd. Star Wars. Skateboarding. I'm starting the Gary Busey fanclub. Write for info: Doy Ralph, P.O. box 101, Cottage Grove MN 55016

LONDON, THREE Argentinianguys travelling to London area next January. We would like to hook up with people in order to meet there, go to gigs, etc. Also travelling to Paris. Write to: Federico, CC 213 sucursal 12 (B) CP 14 12, BS AS, Argentina. I f anyone wnats to trade mmusic from my country write to same address. If you wnat to buy the argies punk rocker Akme demo tape is available for 3 bux ppd.

PUNK ROCK CHILDREN of the world write to me, tell me things I'm an English punk rock man- child into Jawbreaker, Snuff, Beasties, Descendents, Sebadoh, J Church, Fugazi and punk/ HC in general. Punk rock world tour soon. Twig, 5 The Street, Sheering, Bishops Strotford, Herts CM22 7LU, England

MONTY PYTHON. Since MRR won't review my zine... Michael Ellis Chronicles #2 is out now. $1 US, $2 world. Siusan, Box 75, 240 Jarvisst, Toronto, ON MSB 2 LI. Mr. Pither is cycling over to see me now.

I'M 17 AND HATED by the local Beach Dorks. It seems everybody wants to be like them; not me! I'm looking for real people to trade letters, tapes, photos, etc. I'm into: The Queers, Screeching Weasel, Bikini Kill, Op Ivy, Huggybear, and many others. I promise I'll write back. Tim Towslee, 6316 Baylor Way, Virginia Beach, VA 23464.

STRAIGHT EDGE MEANS I have no friends: t-shirt. $12 ppd. also available Vegan (Nike logo), Taco Bell straight edge, Kevin and Paul (Wonder Years), and many more. Send a buck for full catalog to ATC, 55 Searle Street, Pittson, PA 18640.

WRITERS! LOOKING FOR people into punk / hardcore / etc. to review shows, write articles, draw, take photos, or basically do whatever you'd like for my zine. Working on issue #7 now. Free classified or ad to contributers. Send stuff or get in touch: Jibberish c/o Sarah Heritage/ 933 Rabbit Run/ Wilmington, NC 28409

STRAIGHT EDGE VEGAN, photographer, poet, looking to start zine and make pen pals. Please send anything at all that might be good for a zine. Alex Kenny, 15551 71st Place, North Loxahatchee, FL 33470.

VEGAN T-SHIRTS. Two designs: Vegan "Animals Environment Health," with giant flower earth image. Also "Mcvegan, Billions and Billions Saved." Red and Yellow, looks like Mcdonalds logo. $12 each, $20 for both. Or send stamps for news catalog. Vegan Action, POB 4353, Berkeley, CA 94704.

MASS REVOLT has moved! I hope to continue as a bi-monthly local newsletter with a new issue out as soon as I get enough info on Portland. So local folks get in touch, please. John / Mass Revolt, PO Box 40524, Portland, OR 97240-0524.

UNUSUAL SEX PRACTICES stickers. Little stickers of people spanking each other, golden showers, etc. Fun for the whole family. 2 bucks for about 15 of them to: Stephen Hill, P.O. Box 8142, Salem MA 01971.

GOTHIC GIRL, age 20, looking for goth/punk boys to play with. Loves subversion, the wake. all things dark and dreary, master/slave relationships, moonlight and sunshine. PLeeze write Emmaleen, 364 Harmony Rd., Middletown, NJ 07748. or e-mail, emmaleen@delphi.com

STRAIGHT EDGE NEWSLETTER (in English) 4pages, scene reports from all over, reviews, articles, interviews. Available for 1 stamp, $1 or trade. Looking for penpals in Africa, Asia, Oceania, South and Central America. Boisleve/ BP 7523/ 35075 Rennes Cedex 3/ France

CREATURE OF DARKNESS, with great passion for body piercing. Into/poetry, art, photography, body modifications, vampires, intense experiences, blood intellectuals and energy cemeteries. write to: Delilah May, 65 Village Green, Waterville, ME 04901.

ARTISTS: NEED SOMEONE to draw mechanical cockroach for tatto. I can't give you $, but your artwork will be put to good use. Noah, POB 408, Boston, MA 02102-0408. B/O Ramones/Rezillos split 7"

MAXIMUMROCKNROLL classifieds

JUST MOVED TO Albuquerque! Would appreciate any info on any cool places to go and happenings on the scene. Thanks a lot. Also B.O.D.fanzine is temp. stopped. C/O Tom, 1101 Madiera SE apt>112, Albuquerque, NM 87108.

PHOTOGRAPHERS/BANDS-I'm working on a photo-zine and am looking for cool live band photos(old and new). All photographers will be credited and in return I can give my photos, zines, tapes, or return your photos on request. b/w or color. Dario Adamic, C.P. 15319, 00142 Roma Laurentino, Italy

TENTH ANNIVERSARY Issue deadline is March 15th 1995. Famous Hardcore of Punkland, C/O Craig Hill, P.O. Box 987, San Carlos, CA 94070. Merry Christmas

HEY ASSHOLE, My Landlord Can Suck My Ass Distribution is looking to expand its pathetic list of zines and maybe records if yours are good. Non profit and shit. I generally work on a consignment basis. (Due to poverty and stupidity) So send a sample, a SASE or fuck off altogether. Ian Mike A., POB 26014, 116 Sherbrook, Winnipeg, MB R3C1Z2.

FREE TICKET TO GERMANY-I don't think so. But is you are interested in meeting two 19 year old german girls who are into: Violent Femmes, Lagwagon, Rancid and NoUseForAName, then you're lucky because we are coming to California in July/August 1995. For information write to: Daniela Fahrig, Hildburghauser Strasse 156, 12209 Berlin, Germany

16 YEAR OLD MALE into punk (Op Ivy, Bouncing Souls), ska core (M.M. Bosstones), and stuff like the Dead Milkmen and Superchunk. Also into Clockwork Orange, and all Quentin Tarentino films. And weirdoes, punks, guys, girls, straight or gay. No racists please. Response guaranteed. Write to: Matt, 26 Fairhaven Drive, Cherry Hill, NJ 08003.

YO BIKE PUNX, I am touring the Southwest in February and March, ending in holy San Francisco. I really need places to crash in NM, AZ, and CA. Thanks! 2643 North Oakland, Milwaukee, WI 53211. Ride to live, live to ride.

NATURAL GAS #1 would be out soon except I need so~e contributions, please send any caffeine inspired, Grateful Dead loathing stuff!! If lt s used you get one free! Eric from NMCB-7 write me. Justin, 2136 N. 600 W. Ogden, UT 84414 Thanks!!!

YANN & PIERRE BOISLEVE: we have a new address. please write to: Boisleve/ BP 7523/ 35075 Rennes Cedex 3/ France. (our parent's address is still ok) Get in touch for info on our newsletter, record and tape label, distro, zines, etc... Hardcore bands wanted for compilation tapes(and possible CD comps. too) Please send good quality demos and a lyric sheet.

FROM THE ASHES of boredom rises the brick of burgundy. Who are we? We're thrift shop and expresso fanatics who have united to create a new state of mind. Not just another indie label, we're different. Spoken word, grunge, punk, anything recorded. Send demos. Cassette sampler $4.00. Burgundy Brick, POB 13065, Milwaukee, WI 53213-0065. Wake up and smell your destiny!

CROWHAVEN PRODUCTIONS looking for models, musicians, artists, vamps, weird people, aliens. Cash or free housing or both for services. Prefer vegetarian, open minded, alternative thinking young people. Send letters, tapes, pictures, resumes, profiles, underwear, body fluids, love, hate, drugs to: Crowhaven Productions / Attn. Mark / PO Box 0562 / Tempe, Arizona 85280-0562. PS-Maybe we will send you an airline ticket.

20 YR OLD sXe SHARP skinhead males seeks female companion, skinhead girls, sXe girls, no racists, boneheads. I'm into HC, ska, Oi!, like going to shows, hangin' out with good friends and whatever makes life fun. I'm tired of dating fake girls who don't know who they are. It's hard to find someone who is straight up about themselves these days. If you want to know more about me, write: Mike, 4187 E 9th Lane Hialeah, FL 33013.

17 YEAR OLD GIRL seeking correspondence with punk guys 17+ I love and I am into lots of stuff. Send me poetry music, questions, answers, stickers thoughts.... whatever. Amelin, 1496 Old Ford Rd. New Albany, IN 47150-1865

NEW JERSEY BI-MALE into punk, hardcore, thrash and death metal. Wants to hear from others into same for conversation. Need a place to hang out or to stay when on the road. Need work in the above listed music industry. I need DJ's trainees. Call anytime 1-800-248-3363. Send letter, nude photos of you and your buddies to: Robbie G., Media Artz, 26 Cleveland Ave., Harrison, NJ 07029.

ORDINARY LIFE BORES ME Trapped by the confines of day to day living, i find myself withering away. i seek something deeper, more intense. When i don't find it, a small part of me dies. Monotony kills. Kill monotony with our female goddess spoken word tapes. Any subject. Your choice. $4.00. Liberate yourself. Burgundy Brick, PO Box 13065, Milwaukee, WI 53213-0065

JEWCORE: I am putting together a single issue zine all about Jewish punkdom. So if you are Jewish, punk, and have a good story to tell about Passover seders, your traumatic bar mitzvah, bagels and lox, or anything else, get in touch with me before 2/1/95. Write for more details about this project. Jennifer, Gogglebox, Columbia Station, PO Box 250402, New York, NY 10025-1536.

MOVING TO LONG ISLAND in December. 22 year old guy looking for fun people to hang out, go to record stores and shows, show me around, etc... I know nothing about the place, so any info would be appreciated. Everyone who writes will be answered. Mail received after December will find me. Thanks. Dean, 803 Amsterdam Road, Bridgewater, NJ 08807.

SEEKING INVESTORS FOR DIY drama productions to combat mass media. Interested? Write Clyde Productions, 1418 Fox Squirrel Ridge, Pickens, SC 29671.

R2D2 IS AN INDIE PUNK Rocker comic book. Issue #2 is available now. Someone's kidnapping punks. Is it the major labels, just satan, or somebody closer to home? Only Artoo can save them. $1.50 to: Jef Czekaj, Dept. MRR, 515 West Buffalo Street, Ithaca, NY 14850.

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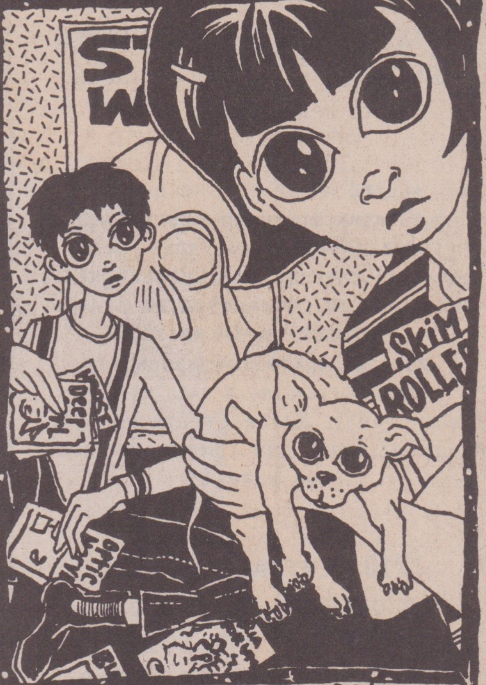

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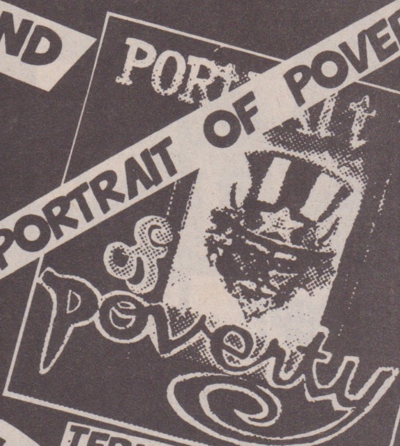

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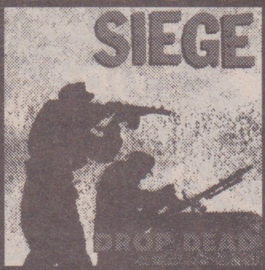
Dist by: Cargo, Caroline, Dutch East, Get Hip, Scooby Doo, & Subterranean. Mail: Blackjack & Skull Duggery. Europe: Pitt'sbull (Bel) & X-Mist (Ger).

CDs = $10.00; 7"s = $ 3.00 each, ppd. OUTSIDE U.S. ADD $2.00 PER ITEM, or send for list with lower rates... U.S. Cash or M.O. (TO SEAN WIPFLI) ONLY! NO CHECKS! Send 2-29 cent stamps/ 2 IRC's for Udderground, Poster, & Mail Order List with cool noise, punk & hardcore from around the world, cheap. Thanks!

DEATH TO FALSE HARDCORE!

SIEGE

DROP DEAD
The legendary Boston hardcore extremists credited with inspiring the entire grindcore movement. An utterly revered classic of the genre. Essential!
CD $10 CS $7

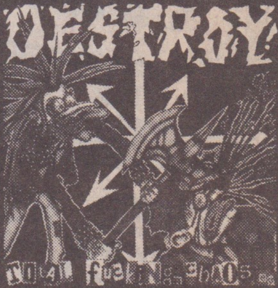


DISRUPT

UNREST
Unrelentingly manic crust hardcore from Boston's grind punk anarchists, DISRUPT. Ultra-harsh blistering musical ferocity sure to put you in the mood for a riot! Savage !!!
CD $12 CS $8 LP $8

DISRUPT/DESTROY

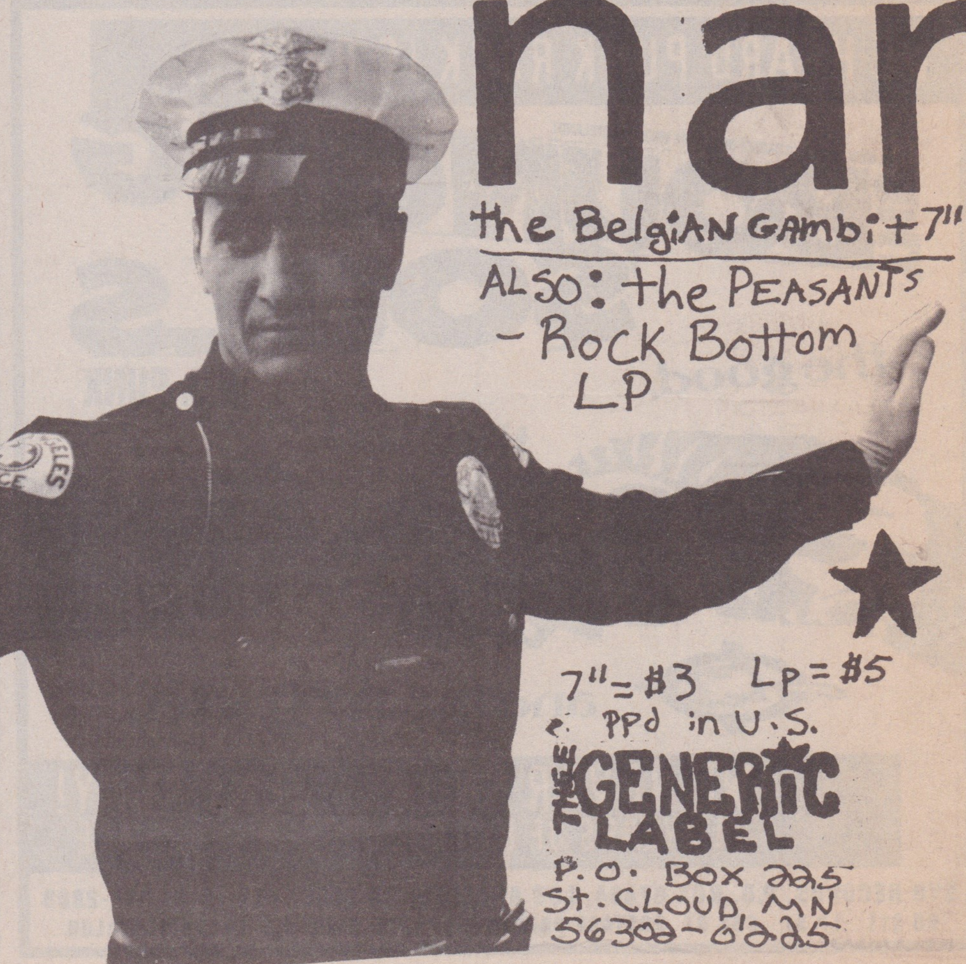
LIMITED EDITION SPLIT CD
REFUSE PLANET/TOTAL FUCKING CHAOS
DISRUPT deliver 7 crazed crust classcs! DESTROY grind out 8 tracks of brain plundering anarchistic crust!!
CD *ONLY* $8



AVAILABLE AT FINE RECORD STORES EVERYWHERE

UPCOMING RELEASES: EXIT-13 • Ethos Musick, **INCANTATION** • Mortal Throne of Nazarene, and **FINAL CONFLICT** • Ashes To Ashes. All prices postage paid inside the U.S. Relapse Credit Card Hotline (717) 397-5616 (Visa and Mastercard only), call Mon. - Fri. between 9 am and 5 pm Eastern Standard Time. For a huge catalog filled with great underground death metal, grindcore, hardcore, industrial, experimental, ambient, noise, alternative recordings and merchandise send one dollar to:

RELAPSE RECORDS, P.O. Box 251, Millersville, PA 17551 U.S.A.



OUT NOW:

Gag Order

False Faces 7"

Also:

Queen Mab 7"
(Oakland Hardcore)

$5 ppd. for both records ($7 world)
Each Record is $3 in usa, $4 in can & mex, $5 elsewhere. Well concealed cash or money order to Trevor Paglen.

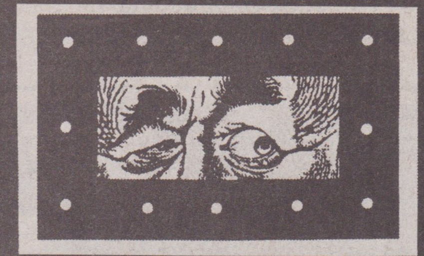
Judgementil Music
PO BOX 40084
Berkeley CA 94704 - 4084

Distributors! Please write or call (510)549-6249

Pardon me. I'm trying to do something here. Ya see, I've come to a point in my life when I think I should do something tangible, ya know, something I can do that will last & that I can call my own. I've done the zine thing a few other 'lil projects but I want something bigger. So I decided on doing a book, a collection of small time, independent writers who write shit that I like. This will be completely DIY, cheap price, and can hopefully lead to bigger and better things in the future. Looking for various styles of short fiction and/or true pieces with that special "storybook" quality. Not everything received will be used, but will receive a response. Please help so I don't feel like an ass for trying. Send an overwhelming amount of reading to: Chad "pipe dream" Miller. PO box 16370. Austin, TX. 78761. or call (512)453-7281. Thanks.

this ad looks like shit.

DUMMYROOM



chicago's punk rock store
1622 w. grand ave. chicago il 60622
(312)226-0678

WE HAVE

PUNK JUNK
OLDE & NEW
ZINES &
T-SHIRTS A
PLENTY TOO
SICK FLIX
JUST 4 U

ONLY AT
DUMMYROOM

Fall/Winter hours:
Weekends &
Wednesdays
NOON - 10 P.M.

Out Now! F.Y.P - dance my dunce LP
Vinyl (15 songs) $6ppd
CD (18 songs) $8ppd for you.

F.Y.P

Also Brand New
F.Y.P - Idiocy 101 7" $3ppd
(on Justin Rex)

A special deal just for you
get the vinyl version of dance my dunce + the Idiocy 101 7" for a mere $8ppd
(Note: the 3 extra songs on the dance my dunce CD are on the Idiocy 101 7")
(Another Note: the Idiocy 101 7" has 5 songs)
(yet another note: 15+5+vinyl = 2 extra songs. got it?)

dance my dunce LP

Stuff still in print
Recess #12 Propagandhi/I Spy split 10" $6ppd
#11 Yah Mo's - Off your parents 7" $3ppd
#9 F.Y.P - Incomplete crap CD $8ppd
#8 Bored to Death 7"
#7 Play at your own risk 7" comp w/ Grups, F.Y.P, Yah Mo's etc. $3ppd
#6 Quincy Punx - get the Humans 7" $3ppd

For wholesale rates write or call. Shops can deal direct or contact Revolver, Subterranean, eBullition
(310) 542-6566

Out soon, Howly
Propagandhi - 2x 7"
Play at own risk vol 2
New & old Quincy Punx
some Fondled stuff
Propagandhi/F.Y.P split

RECESS RECORDS
P. O. Box 1112
Torrance, CA 90505

RECESS RECORDS

From:
MAXIMUMROCKNROLL
P.O. BOX 460760
SAN FRANCISCO, CA 94146-0760

BULK RATE
U.S. POSTAGE
PAID
BERKELEY, CA
PERMIT No. 1153

SHIT! IT'S HAPPENING AGAIN!! BOOK YOUR OWN FUCKIN' LIFE #4 SEND LISTINGS NOW!!!

This time:

1) Don't wait till the deadline to send in your listings!
2) Hassle your friends to get their listings in too.
3) Maybe even take responsibility for getting your whole scene's listings done?
4) Don't send in 18 listings for all the semi-existent bands you're in--just for the ones that are really active!
5) Send them in nice and typed or neatly printed.

Do-It-Yourself Resource MagazIne No. 4, 1995-1996

For the last 3 years, MRR has joined forces with various other collectives and put together a resource magazine which many of you sent in listings for, and many of you utilized in booking tours, putting together compilations, traveling around the world, or just using to keep in touch. Because of the relative popularity of those editions, we've decided to go ahead and begin organizing a 4th edition, slated to come out around April 15, 1995. And taking over the duties of receiving all the raw data, typing it up, etc., will be the people at Bleeding Heart Collective in Philadelphia.

We will be compiling the resources geographically, trying to give as complete a listing of DIY and related activities as possible. The thoroughness of this project will depend on the response we get from people involved with different projects. Listings in this magazine will be free of charge; all you have to do is send in a note with the information requested below. Please, if you're sending in listings of many types, break them down by the categories listed below so the typists won't go crazy trying to sift through a mountain of info, and keep the statements or descriptions concise!!!

LISTINGS

BANDS: Name / Address / Telephone Number / Brief Description (40 words or less please!)
DISTRIBUTORS: Name / Address / Telephone Number / Specialty (vinyl, cassettes, CD's, zines, etc.) / Area of Coverage (mailorder, wholesale, gigs, etc.)
LABELS: Name / Address / Telephone Number / Brief Description (40 words or less please!)
PROMOTERS/VENUES: Name/ (Mailing) Address / Telephone Number / Hall Capacity / Is Lodging or Food Provided? / Working Terms (guarantee, percentage, etc)
RADIO STATIONS: Station Name & Call Number / Band Frequency / Address / Telephone Number / Contact Person / Punk-HC shows and times.
RECORD STORES/BOOK STORES: Name / Address / Telephone Number / Specialties
ZINES: Name / Address / Telephone Number / Postage Paid Price / Frequency / Size / Description (40 words or less please!)
MISCELLANEOUS: We also ask people to send in tips on hangouts, cheap places to eat, free clinics, bulletin boards, crash pads, etc. These listings could be especially helpful for touring bands.

ADS

Display ads will be sold to help pay for this project. However, to make this resource issue as fair as possible we have decided to have only one size. We are doing this to make ads just as accessible to the small 20 page fanzines as the big record conglomerates! The ad size available is 3 3/4" across by 2" down or 95mm x 51 mm (basically, a slightly elongated business card size). The cost for ads is $25 which will help keep the cover price as low as possible. Please, only one ad per label, zine, promoter, etc.

DEADLINE: FEB 15, 1995 - DUE OUT: APRIL 15, 1995

send all listings to:
BLEEDING HEART COLLECTIVE
4728 Spruce St Box 354
Philadelphia, PA 19139

send all ads to:
MAXIMUMROCKNROLL
PO Box 460760
S.F., CA 94146-0760

STILL AVAILABLE!

A Battle of the Bay Area's Best Pervo-Punk Bands
A DOUBLE 7". FROM THE SOUTH BAY HAIL THOSE MADCAP GUYS, THE DIESEL QUEENS. AND FROM THE EAST BAY, THE IN-SAINTS BRING THEIR ROWDY ATTITUDE. BYE-BYE POP PUNK!

#2 in a Battle of the Bay Area's new Punk Bands
A DOUBLE 7". BOTH BANDS ARE FROM SAN FRANCISCO AND BOTH ARE FRONTED BY FEMALE SCREAMERS. THE SPOILED BRATS ARE TO THE EARLY AVENGERS AS BUTTAFUOCO ARE TO LATER AVENGERS. PUNK ROCK!

MAILORDER
BLACKLIST MAILORDER
see BMO ad inside for info

DISTRIBUTION
Mordam Records
Tel 415-575-1970 / Fax 415-575-1977